MAXIMUMROCKNROLL

NO. 7 JULY-AUGUST '83 $1.00

YOUTH BRIGADE
RED TIDE N.W.
VIRGINIA
CHICAGO
VERMONT
WHIPPING BOY
PHOENIX
ITALY
DENMARK
WOMAN'S POLL RESULTS
OF SAINTS
NICARAGUA VS. C.I.A.
D.C.
YUGOSLAVIA
PEACE CORPSE
VIVA LAS VEGAS

YES, WE HAVE THE DICKHEADS SINGLE
MEET THE MAIL ORDER DEPT. OF...
FUCK YOU TOO!
BOBBI
JO
JOE'S RECORD PARADISE
THIS IS A RECORDING.... BZZZ
2229 BEL PRE RD.
SILVER SPRING
MARYLAND
20906
I'LL TAKE 2 LBS IF ITS PURE
SO, DON'T BE A SAP
WRITE DON'T CALL
FOR OUR FREE
CATALOG
1,000S OF LPS + 45S
JO'S LITTLE SISTER
PAT

UNIVERSAL
RECORDS AND TAPES
2309 TELEGRAPH
BERKELEY, CA.
We NEED
YOUR
RECORDS
TOP PRICES PAID FOR:
NEW, USED, RECORDS &
TAPES. ANY KIND.
ANY QUANTITY.

PERSONALITY CRISIS
Creatures for Awhile
PersonaLity CRiSiS NOW
HAS AN ALbum ON RISKY SOON to be IN
RECORD stores EVERYwhere. OR. ORDER
THRU THE MAIL (POST PAID) RISKY RECORDS, 2339 3rd St
SAN FRANCISCO, CA 94107 (415) 863-2496

Toxic Reasons
10004 TOXIC REASONS "INDEPENDENCE" ALBUM COMES WITH LYRIC BOOK. AVAILABLE THROUGH:
AQUARIUS, ROUGHTRADE
TOWER RECORDS, RE-
CYCLED, IN S. F., RASPUTIN'S
AND OTHERS IN THE EAST BAY.
AND ALL OVER THE NATION!!!
$7.50. ALL ITEMS ARE POST PAID.
RISKY RECORDS
2339 3RD. STREET 4TH FLOOR SAN FRANCISCO, CALIFORNIA 94107

MAXIMUM ROCKNROLL

RADIO STATIONS: MAX RNR RADIO SHOWS ARE NOW AVAILABLE FOR STATIONS ONLY. CASSETTES ARE $5 PER SHOW. CONTACT RUTH SCHWARTZ AT P.O. BOX 988, S.F. CA 94101

BANDS: WE WANT YOUR RECORDS AND CASSETTES FOR BOTH AIRPLAY AND MAG REVIEW. WE ALSO WANT PHOTOS OF BANDS FOR THE ZINE.

WRITERS: SCENE REPORTS-IF YOU'RE ON TOP OF THE HAPS IN YOUR AREA, PLEASE SEND A REPORT, ALONG WITH PHOTOS AND FLYERS. KEEP IT SUCCINCT. NEXT DEADLINE IS AUG 8

ADVERTISERS: NEXT ISSUE DUE OUT BY SEPT 1, COPY DUE BY AUGUST 20, AND WE NEED TO KNOW WELL IN ADVANCE AS TO WHAT SIZE TO RESERVE.

NEW AD SIZES AND CHEAPER RATES:
1/6 PAGE(2½ WIDE X 5 DOWN) $20
1/3 PAGE(5 WIDE X 5 DOWN) $40
1/2 PAGE(7½ WIDE X 5 DOWN) $50

SUBSCRIBERS: U.S.A.-6 ISSUES FOR $6
CANADA-6 ISSUES FOR $8
EUROPE-6 ISSUES FOR $14
(ALL SUBS NOW SENT 1ST CLASS)

DISTRIBUTION: ROUGH TRADE USA, SYSTEMATIC, IMPORTANT, LAST GASP, GREENWORLD, DUTCH EAST INDIA,

MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY, CA 94701

SHITWORKERS

Jeff Bale	Brian Edge	Jerod Poor
Jerry Booth	Kim M	Ruth Schwartz
Anna Chapman	Peter Montgomery	Tim Yohannan
Caedman	Paul d'Orleans	Lynn M
Erikka	Karen d'Orleans	Noisebush

CONTRIBUTORS

Chewy Accused
Murray Bowles
Vic Bondi
Jello Biafra
Matt Bramlette
B.I.U.
Michael C
Tom Caufield
Gerrard Cosloy
Dario Cortese
Tammy Cleveland
Dig
Darren Davis
Al Duvall
Drew
Pete Elias
Keith Glimmer
Lyle Hysen
Anthony Illarde
Kenji
K.E.C.
Kalv
Mike Minzenberg
Markie
Dave Markey
Branimar Nedelskovic
Ole Petersen
Pushead
Bert Q
Red Tide
Jeff R
Schiavo Roberto
Steve Spinali
Dave Scott
Lenny Sblendoro
Lisa Smith
Mick Slaughter
Javi Savage
Rikki S
Shred
Toxic Reasons
Ronald Thatcher
Rob Vos
Wards
Beth Wright

And all the questionaire respondents
Cover photo by Murray Bowles

MRR ON THE AIR

KPFA BERKELEY CA 94.1 FM TUES 9PM
KFCF FRESNO CA 88.1 FM TUES 9PM
CKLN TORONTO ONT 88.1 FM TUES 10PM
CFMV HAMILTON ONT 93.3 FM CALL STA
WZRD CHICAGO IL 88.3 FM SUN 1PM
WMUC COLLEGE PARK MD 88.1 FM SUN 6PM
KJHK LAWRENCE KS 91 FM TUES 11PM
WUSB STONYBROOK NY 90.1 FM WEDS 11 PM
KUGS BELLINGHAM WA 89.5 FM WEDS 10PM
WMEB ORONO ME 91.9 FM FRI 9PM
WKNJ UNION NJ 90.3 FM SUN 6PM
WRUB BUFFALO NY 640 AM SUN 3PM
WKDU PHILA PA 91.7 FM FRI MIDNIGHT
KHSU ARCATA CA 91.5 FM SAT 10PM
WDFM UNIVERSITY PK PA 91.1 FM SUN 2:30PM
POCATELLO VISION 12 POCO ID FRI 7:30PM
WQFS GREENSBORO NC 90.9 FM SAT 5 PM
WCVW WORCHESTER MA call station for info
KGEC KLAMATH FALLS OR 89.5 FM MON 8PM
WUNH DURHAM NH 91.3 FM FRI 6PM
WMUH ALLENTOWN PA 91.7FM MON MIDN.
WCSB CLEVELAND OH 89.3 FM CALL STA
WREK ATLANTA GA 91.1 FM SUN MIDN
KCMU SEATTLE WA 90.5 FM FRI MIDN
KUNV LAS VEGAS NV 91.5 FM THURS MIDN
CH 36 CABLE RICHMOND VA FRI 9PM
RADIO 7 PARIS FRANCE CALL STATION

RADIO TOP 20

FOR WHAT IT'S WORTH, HERE'S THE MAXIMUM R'N'R D.J.'S CURRENT FAVES. PLEASE SEND US YOUR MUSIC-RECORDS OR CASSETTES-2 COPIES OF EACH IF POSSIBLE(1 FOR THE RADIO SHOW, 1 FOR MAGAZINE REVIEW). SEND TO: MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY, CA 94701

Jeff Bale

1-TERVEET KÄDET-LP
2-B.G.K.-JONESTOWN ALOHA-LP
3-7 SECONDS-COMMITTED FOR LIFE-EP
4-OLHO SECO-BOTAS...EP
5-M.D.C.-EP/A.O.F.-LIFE-EP
6-ALS JE HAAR-LP/HARDCORE '83-LP (V/A)
7-FRITES MODERN-6 MET-TP
8-ANTI-CIMEX -RAPED ASS-EP
9-C.I.A.-GOD...EP
10-O.H.L.-VERBRANNTE ERDE-LP
11-ULTRA VIOLENT-CRIME FOR REVENGE-EP
12-DICKS-KILL FROM THE HEART-LP
13-D.D.T.-BRAVE NEW WORLD-EP
14-PSYCHO-EP
15-J.F.A.-VALLEY OF THE YAKES-LP
16-RED TIDE-TP
17-MIXED NUTS DON'T CRACK-LP (V/A)
18-LATIN DOGS-EP/WASTE-EP
19-YOUTH BRIGADE-LP/S.S.D.-GET IT...EP
20-VATICAN COMMANDOS-HIT SQUAD-EP

Jello Biafra

NO PARTICULAR ORDER

MR. ROGERS - I LIKE TO BE TOLD - L.P.
PART ONE - E.P.
BUTTHOLE SURFERS - 12" E.P.
D.R.I. - L.P.
½ JAPANESE - HORRIBLE - 12" L.P.
CONFLICT - L.P.
DICKS - KILL FROM THE HEART - L.P.
TRAGIC MULATTO - TP
HUSKER DU - METAL CIRCUS - L.P.
CLITBOYS - E.P.
G.I. - L.P.
NEW CRASS STUFF
ALL ANTHRAX
NO TREND - TEEN LOVE E.P.
WHIPPING BOY L.P. / JFA L.P.
7 SECONDS - L.P.
MYKEL BOARD'S ARTLESS - TP
ALL UNITED MUTATIONS
OTTO'S CHEMICAL LOUNGE - DEMO
TERVEET KADET / PROPAGANDA 83 L.P.'s

Ruth Schwartz

NO PARTICULAR ORDER

BIG BOYS-LULLABIES-LP
B.G.K.-JONESTOWN ALOHA-LP
CRASS-WHO DUNNIT?-45
ALS JE HAAR MAAR GOED ZIT #2-LP V/A
MARK STEWART & MAFIA-LEARNING TO COPE-LP
YOUTH BRIGADE-SOUND & FURY-LP
NO TREND-EP
CLITBOYS-WE DON'T PLAY THE GAME-EP
SUICIDAL TENDENCIES-LP
DDR VON UNTEN-LP V/A
SECRET HATE-VEGETABLES DANCING-EP
C.I.A.-GOD, GUNS, GUTS-EP
ARTICLES OF FAITH-WAIT-EP
SUBHUMANS(UK)-EVOLUTION-EP
7 SECONDS-COMMITTED FOR LIFE-EP
TERVEET KADET-LP
DICKS-KILL FROM THE HEART-LP
REBEL TRUTH-EP
WARDS-THE WORLD AIN'T PRETTY-EP
WASTE-BLUE LIGHT-EP

Steve Spinali

NO PARTICULAR ORDER

CRASS-SHEEP FARMING IN FALKLANDS-45
SUBHUMANS(UK)-EVOLUTION-EP
DICKS-KILL FROM THE HEART-LP
J.F.A.-VALLEY OF THE YAKES-LP
ANTHRAX-CAPITALISM IS CANNIBALISM-EP
ANTI-CIMEX-RAPED ASS-EP
FHAB 4-DEAD BEATLES-EP
CH3-CH3-LP
C.I.A.-GOD,GUNS,GUTS-EP
S.P.K.-DEKOMPOSITION-EP
TERVEET KADET-LP
YOUTH BRIGADE-SOUND & FURY-LP
ANGST-EP
CRASS-YES SIR, I WILL-LP
SUBHUMANS(CAN)-NO WISHES, NO DREAMS-LP
CLITBOYS-WE DON'T PLAY THE GAME-EP
ULTRAVIOLENT-CRIME FOR REVENGE-EP
HIT PARADE-EP
LOST CHERRIES-EP
HARDCORE '83-LP V/A

Tim Yohannan

NO PARTICULAR ORDER

ALS JE HAAR MAAR GOED ZIT #2 - L.P. V/A
ANTHRAX - CAPITALISM IS CANNIBALISM - E.P.
ANTI-DEFY THE SYSTEM - L.P.
ANTI-CLIMEX - RAPED ASS - E.P.
B.G.K. - JONESTOWN ALOHA - L.P.
CIA - GOD, GUNS, GUTS - E.P.
DDT - BRAVE NEW WORLD - E.P.
DICKS - KILL FROM THE HEART - L.P.
FRITES MODERN - 6 MET - TP
LATIN DOGS - WARNING - E.P.
MDC - MULTI-DEATH CORP. - E.P.
RAW POWER - RAW POWER - TP
REBEL TRUTH - REBEL TRUTH - E.P.
7 SECONDS - COMMITTED FOR LIFE - E.P.
SIN 34 - DO YOU FEEL SAFE - L.P.
SUBHUMANS (UK) - EVOLUTION - E.P.
SUICIDAL TENDENCIES - L.P.
TERVEET KADET - L.P.
ULTRAVIOLENCE - CRIME FOR REVENGE - E.P.
WHITE FLAG - S IS FOR SPACE - L.P.

MRR OUT EVERY 6 WEEKS

WE HAVE SUCH A BACKLOG OF ARTICLES, INTERVIEWS, REPORTS, ETC, AND SUCH A DEMAND FOR AD SPACE, THAT WE ARE GOING TO TRY TO COME OUT EVERY 6 WEEKS INSTEAD OF EVERY 8. THIS WILL MEAN A LOT MORE WORK ON OUR PART, A LOT MORE PUNCTUALITY ON THE PART OF ADVERTISERS AND SCENE REPORTERS, BUT IS THE ONLY WAY TO REALLY KEEP UP WITH THINGS.

EUROPEAN DISTRIBUTION

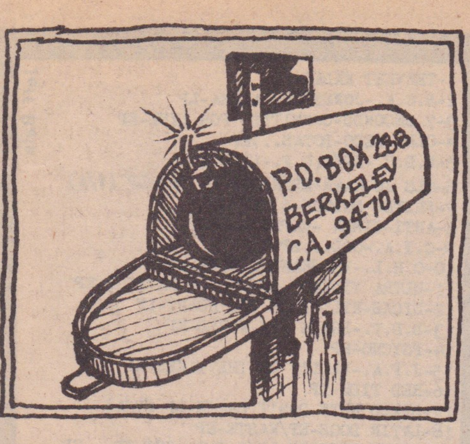
WHOLESALERS, RETAILERS, PEOPLE WHO WANT TO SELL QUANTITIES OF MRR AT GIGS, ETC., PLEASE CONTACT:

MAXIMUM ROCK'N'ROLL
P.O. BOX 59
LONDON, N22 ENGLAND

(NOT FOR INDIVIDUAL COPIES!)

BACK ISSUES-#2-6 available for $1 each in U.S. and Canada, $2.50 in Europe-write P.O. Box 288/Berk. CA 94701 USA

First off, in this issue we finally present the results of the "Poll For Women" in the punk scene that appeared in issue #4. It obviously struck a sore nerve, because we received over 100 extremely long, detailed, and emotional responses (more like essays). Ruth, Lynn, Erikka, and Anna have worked long and hard to assemble bits and pieces of these letters into groupings that are accurate representations of most replies. It is a fairly long and serious piece, but given the incredible outpouring that little questionairre evoked, we hope you will be more than curious to see what motivated that barrage.
Finally, to those in the punk scene who would like to see it split between East Coast and West Coast.....Fuck Off! There's good and bad points to any scene, and any person. All this nitpicking, chauvanism, and attempts to create rifts over non-existent or superficial matters is bullshit. The people involved in this constant negativity are doing a better job of fucking over the scene than the government or cops ever could. Tim



MRR,

What the guy from the band called the CLITBOYS wrote in the last issue about gays made my day, because I am gay and also a punk. I've got so much to say about this that I can hardly think of what to say. First of all, you know how certain punk poseurs ruin things for us all because they do what they think others will think is cool instead of doing what they really want to do. Well, the same is true in the gay world. There's a certain segment that likes to go around flapping their wrists about and talking like girls. They disgust me. One night I came real close to smahing a whiskey bottle over a certain guy's head because he was like that. His whole life is fluttering about in his apartment watering his plants and of course having sex.

And so let me try and make you see what it's like for me. First of all, I would bet you would find it hard to believe that a gay person could like hardcore music. Well, a typical one wouldn't; they couldn't because it's not cool in the gay scene. And so in the gay world I'm not liked, but I'm popular cuz I'm young and good looking, but as a person I'm hated. So lots of good looking guys turn into real flits, but I can't fool myself so I know why someone bothers to take me home- just looks-that's all. The way I attract crowds at gay places, and the things people tell me, make me aware of how good looking I am. But it's not important to me. I never do anything to look good. Sometimes I imagine being a Shaun Cassidy type rock star and doing critically commercial songs and making millions so that on yours I'd buy trucks and instruments and stuff for hardcore bands and keep it all real secret so I can make more and more money and start labels and things. And then just before some Christmas, I'd come out with a great hardcore album, but you wouldn't be able to tell that from the cover so all these mothers and stuff would go out and buy it for their ignorant little daughters who love my image. Then Xmas morning they open it up and get a message telling them what fools they were for falling for all that shit and that they can stop drooling over my old album covers cause I don't want to have sex with them anyway.

Anyway, back to being a homosexual. The ones of us that don't turn into the flit minority are pretty cool. Most gays can, by being different, accept a lot of different things. If only I could ask you to imagine if you were gay for the next 10 minutes, I think you could learn a lot. But most of you can't do that. In fact, I bet some of you get a weird feeling just seeing the word "homosexual". I'm starting to tell a lot of people (intelligent ones) about my being gay. Homosexuality is a problem. And for a problem to be fixed, a change needs to be made. Gays can't change. It is not a choice. So society must change it's attitudes. Let it start with this generation. Next time you hear anyone knocks gays, tell em your brother was gay and he killed himself, and then break their nose. Please respond in MRR as to what you would do if you saw me at a hardcore show wearing a shirt with messages on this subject. Remember, no matter where you are, I live in your city.

Dear MRR,

The good news in this area is that there has been a real glut of good hardcore shows in several local clubs (Trenton, Philly). The bad news is the surfacing of such negative attitudes towards homosexuality that I feel something must be said about it. I don't think it's important to name the bands involved or the individuals; I am certainly not trying to draw parallels between these bands and homophobia. I have witnessed such vocal attacks between bands and audiences, where "homo", "faggot", and similar more graphic slurs have been exchanged, that I feel a point must be made. It's hard to understand that some people in this scene, who are ostensibly working against a system of oppression, would resort to such childish and truly insulting ways of attacking each other. I've been to 4 shows in the past month where, to varying degrees, these kinds of attacks were made, with the bands resorting to the microphone to loudly decry the "faggots" in the audience. I know not all people who go to these shows have this attitude, but those that do seem to run loud. An otherwise dedicated person I know who's involved in this scene told me a story about how he and some friends trashed a "faggot's" house because "he wanted to fuck our friend". If one wants to smash something, I'm sure any person with a conscience could find something better to rail against than homosexuality. "Faggot" is as insulting and ignorant a term as "nigger" and relays the same middle class fear and fascism. I don't understand this attitude and I'm wondering if it is prevalent in other areas besides this one. I fear so. I have confronted people in bands and audiences about it and find that no one can explain this attitude-I've heard the explanation that it's just the thing to do, I don't know why I do it, I'm brainwashed. Open your eyes to this--it's got to be changed before we fall prey to the same ignorance we are fighting against. Replies encouraged. Joanne Pfleiderer/ 705 Centre St/ Trenton NJ 08611

Dear MRR,

I think it's time somebody speaks up. I can't believe what's happening with the idea of punk. Punk started out as an idea for us to break out of the mold we've been placed in. A way to do what you want; a right to be yourself and not what someone else wants you to be. Not to be intimidated into believing other people's ideals even though you didn't want to.

Now the complete opposite has happened. Instead of falling into the confines of "normal" people, punks are trapped into being punks. At the next show you go to, look around. Everybody looks the same: short hair, combat boots, ripped jeans, a T-shirt with a band's name on it or a crossed-out swastika, and a black leather jacket with stickers and whatever else they could find around the house to put on it. The national punk uniform. They all think the same: Kill cops, Reagan, and nazis, long live anarchy!! So much for being an individual. Hey, I have no personality and no mind, so I'll have to mimic someone else. Mohawks are in now, I hope my crew cut grows out soon so I can get one. Such people sound like middle-aged women at a beauty parlor. "What should I do with my hair? Should I get it cut or let it grow out?" Give me a break!!

And all this "I hate" shit is getting really boring. I don't know how many thousands of anti-Reagan songs I've listened to. At first I thought something was being done. I was wrong. I was fooled with the rest of you. If you really hate Reagan, go out and do something. Don't sit and complain about him with all your friends who also hate him. I'm not exactly a big fan of Mr. Reagan, but all those stupid anti-Reagan songs accomplished nothing. Anti-Reagan, nuclear war, and racism songs are all cheap, safe protest songs. Rock songs are just as bad because they sing songs about things all their listeners agree with. There is no threat. Almost every punk agrees with that stuff. Why don't you play those songs for people who don't agree. What, are you afraid of being ridiculed? When was the last time you heard a middle-aged man say, "Boy, M.D.C. were right, those darn cops really are bad."? All those songs do is give us something to talk about at shows. I'm sure by now people reading this are going, "Boy, what an asshole. Fuck you!" That's their loss. They are the ones you'll see next year with the latest in punk fashion. Fashion is a waste. Don't be ruled by clothes.

Steve Stepe
11034 W. Doogan
Willow Springs, Il
60480

Hey Tim & gang,

How ya doin? Ok here. I just want to offer some of my thoughts on the anti-political thing. A recent contigent of kids around here have decided they want politics out of punk. It really doesn't make any sense to me. I personally don't believe in SOCIALISM as it causes a dependency on the system and I believe people should be independent from the system (any large system) but I don't see socialistic ideas in the mag. I also wondered about how monopolistic Max RR would be as it gets big, people have to realize it is not the gospel of punk. But I can't deny that it is a very good mag, interesting and informative and shares my concerns for this planet. These embryonic brains that devote so much time to put down political thought should come out of the womb and realize how periled the ecosystems of this planet are and only with some conscious raising and less apathy is there hope for future generations. As our lakes and rivers and land is systematically killed off, as more and more cities are evacuated from dioxyn dumps and the ones responsible are governments and corporations playing games with our lives, people that can't see that and don't want to do something (99% of humans) are sick in the head. As I have neither the desire or the ability to fight the sysytem from within the system (lawyer, politician, mass media) I'm happy that this alternative media came along for me to express myself ("punk", "underground", whatever). It's been fun but it's also been a lot of work and money on my part. Sometimes it can be disheartening but I occasionally hear from people who appreciate the effort and that make me feel good.

Hey, your critics and the rest have the right to their opinions but I think it makes them look pretty stupid. And with the combination of ignorant and apathetic people it makes you wonder about the chances of any future.

Thank god for thinking and concerned people like Maximum R&R.
Keep it up,

Vince Ransid
PO Box F68
Akron, OH 44308

Dear MRR,

I just read your article on the DICKS. It made me ill! First they say that nobody fully understands communism and Marxism; then they say that nobody cares about politics. Well, now I know why they call themselves DICKS. I fully understand that communism works for the people (that are in the government). They say that they don't like the Soviets or Chinese, but they support the ideas behind them. What if I am religious? You stupid commies wouldn't let me celebrate religious holidays. What if I decided to hold a peaceful rally against some of the government's policies? You'ld lock me up and maybe assissinate me! Boy, is that freedom. You say you're against fascism, but you practice the same tactics and ideals. Your kind of government kisses ass more than ours! I don't want a government that plans my future, and tells me what I'm best suited for. If I want to sell pencils on the corner, then that's the way I'll do it-not through the planned government.

I'm an anarchist, because I believe all governments suppress the people. Anarchy is the only true freedom. No society, except the one I choose to belong to, no rules that I have to follow that I don't believe in. If someone wants power and tries to take over, that's his right. But it's also my right to stop him. If you have no centralized populace, how could anyone take over and why would they?

I live in the suburbs of Detroit and know all the social diseases that can be caught in a centralized bullshit govt. I'm sick of everyone trying to plan my life, and I don't want people like the DICKS planning mine and the rest of the world's either. Live your life for you! My rules for me!

Meanwhile, go to shows, support the bands, be antisocial, and love your neighbor (even if he is a fucking preppy-trendy).

Sincerely, Dave "Dogbone"

Dave,

Judging by your examples of what constitutes "freedom"-being able to sell pencils on a corner, your ability to celebrate religious holidays, etc-I must assume that, your "anarchy" aside, you feel "free" here in the U.S. Based on this premise, I'd like to make a few comments.

First, there's a difference between "true" communism and the sham communism espoused by the U.S.S.R. and China. True communism is as idealistic as the anarchism you say you believe in. Marx's concept of communism was envisioned to take place in countries that already had heavily developed industrial bases; countries that already gone through the capitalist stage of production growth, and had a tradition of supposedly democratic institutions. Then, he claimed, it would be possible to have a revolution that would radicalize the way all those goods (that were produced for the profits of a few) would be distributed. In other words, capitalism changed the way goods were manufactured (mass production), capitalism changed the way that people related to each other (economically and socially), and capitalism put the profits of all those people into the hands of a very few (who would then have the real power, the control over who could run for office, Tweedle Dum and Tweedle Dee). For Marx, communism meant a way to redistribute those goods equitably, redistribute that power, and make it more democratic and less alienating.

But his idea was that this could only happen in already developed economies. All of the so-called communist revolutions that have occurred have taken place in underdeveloped nations, places where feudalism was still the dominant economic system (where capitalism had not yet succeeded in radicalizing production), where capital (which is necessary to expand production) had not yet been accumulated. So these "communist" revolutions were (are) trying to both do the capital accumulation that capitalists normally perform, and implement the social reforms Marx pictured, at the same time. This means enforcing the wage slavery that capitalism demands in the earlier stages of economic development (which gives these governments a bad name-they justify this by needing to modernize their economies so that they can compete industrially and militarily with capitalism), and then trying to reduce the devestating social affects of that accelerated rate of development. So, in effect, those governments are both capitalist and socialist, or "state capitalist". And while, to our eyes, living there wouldn't be very enjoyable, the people in most of those countries have never had it better, and certainly wouldn't have fared better under capitalism at that stage of 'capital accumulation'.

One more note. While there's no denying that the so-called "communist" countries are repressive to varying degrees, most of them pale in comparrison to the so-called "freedom loving" countries in the Third World that the U.S. props up. In Poland, labor leaders and students are sometimes jailed and harrassed for their opposition, but in Turkey and Guatemala, both strong U.S. allies, the labor movement has been eliminated-either jailed and tortured and maimed, or else outright murdered. That's much worse a violation of civil liberties, and it's being done in your name! You may not read about this in the corporate media, for obvious reasons, but with all the "freedom" you have, it surprises me that you haven't found out about it. I should think that's something that would really outrage you, being much more close to home. I think that things aren't going to change for the better until people take responsibility for their government, no matter what title (communist, anarchist, democratic) it calls itself. It's not enough to "live my life for me". We in the developed world are in a much better position to do that, as we are not just emerging from feudal slavery, poverty, and disease, and do have a heritage of "democracy". It's not enough to say "in the meantime, go to shows, etc". The real fight is here, now. "Power to the people" is an old cliche, especially in your area of Detroit(MC5), but the idea behind it still is vital. Tim Yo

Dear MRR,

Some sad truth, but I'm writing in response to J. Jollies letter in issue #6. He mentioned something about Minneapolis's recent (but no longer) benefits at the Upper Deck for senior citizens, but I think he meant the "Punks Against Poverty" gigs. Well the sad truth is that nobody really knows where the money went for sure. I have a good idea. But the reason I'm writing this letter is that I don't want credit to go to the club, because it was a scam and others should be cautious and look into where the money goes from benefits, so it doesn't go into some fat wealthy bastards' pockets.

For some good news, 14 or 15 bands, including HÜSKER-DÜ raised $2,000 for the Children's Hospital in Mpls.

Grumpy, Mpls

Correction: We had an incorrect address listed last issue for Koekrand fanzine from Holland. The correct address is Albert Cuypstraat 100-2 achter/1072 CX Amsterdam/Holland.

MRR,

My name is Rob, and I'm the singer, songwriter, guitarist for the band MONEY DOGS. I used to play for NO THANKS, but split from them cause they wanted to be more 'hardcore', and I don't care that much for trends. I am including to you the zine Ka-boom, which I worked on in the hope of getting some people interested in surviving as a specis for a few more years. We hand them out free. It's crazy how no one reads any more, cause there's so much cool stuff to pick and choose from in books. I have joined a group loosely labeled "Hardcores Against The U.S. In El Salvador" which has started in NY. A really cool bunch, but did you ever try to get 40 punks to agree on something?

MONEY DOGS have been keeping a low profile in the city cause we don't want to play regular gigs-hate that fuckin Rot & Roll and all the bullshit that goes with it. I really don't want to make money for a bunch of mafia scumbags by entertaining a bunch of drunken bores. What i'm talking about is social and cultural revolution, or fuck it, I'm staying home. I work really hard trying to get people interested, so it's not like I'm a prima donna. We are looking for friends that are interested in changing the status quo. The NY scene, until very recently, has been nothing but the worst excesses of Rot & Roll B.S. with bands yelling "I hate you" and smashing anyone they don't like. It is changing though.

I would like to share some of my ideas about changing the status quo:

1) Tax revolt. 50% of our taxes finance the defense, in it's quest to end life as we know it. Part of the other 50% goes to finance corporate bailouts and the pollution of our planet. Tax revolt has been used by the Right to take from the poor and give to the rich. A carefully orchestrated effort to educate people about precisely where their tax dollars are going (corporate death state), along with some very famous people willing to be tax martyrs would be a start. Show people through our actions that we are acting from concern, and not out of greed. This plan would require reaching practically everyone in the U.S., but the payoff could be a dismantling of the 'machine'. It cannot function without financing.

2) Start a strong and viable culture outside of "straight" culture, that will show America how fucking bankrupt and death oriented our culture is. Recognize that all of our actions are political, and by this see that all dealings with "straight" culture are supporting that culture. For so-called 'radical' bands to join the regular rock & roll biz is to say one thing and do another. That bullshit about going through "Warner Bros." to reach "the people" is a fuckin lie, cause the only message reaching "the people" from that action is "go along, look, the corporations are getting hip".

Rob Urie
600 10th Ave #4RS
NY, NY 10036

Dear MRR,

I would like to thank you for printing my letter about SST Records. After hearing their reasons for not sending their records "Everything Went Black" out, I feel I owe an apology to SST and BLACK FLAG for the grief I have brought them. I did finally receice my order, so I feel I did get through to them. I was confused when I saw the "Everything.." album in the stores in January, yet could not get the record till May. I did not know that the releases I had seen were imports. I can sympathize with SST, yet I don't think they should have advertised this for sale without the means to fulfill an order. So in the end I see I was not the only one getting fucked over...SST must have a sore ass from the Unicorns horns!

Ed Sewall, Connecticut

MRR,

So where's the revolution? I mean, we all agree that the system, the "American" mentality, and the greedy backstabbing vermin that it breeds should come to an end. We all feel that it's time for a change. Big fucking deal! So what!

How can anyone to expect change to happen if we don't unite and work for change? So far, the hardcore scene seems to be smothering itself. The "Oi's" hate the "Punks", the "Punks" hate the "Skinheads", and everyone hates "New Wavers". god, I hate labels! Everyone's so wrapped up in bigotry and labels, and in the meantime the system continues to grow and infest. It's still there! The threat of war is ever-tightening it's stranglehold , and when the bomb drops, we'll all still be arguing about our fucking stance on music and drugs..sheesh!

Who fucking cares if you're straight edge or not? I'm slightly warped on the edges, but if I want to take drugs and smoke cigarettes, then that's my business. Who cares if you wear leather and chains, or skinny ties and wrap- around sunglasses? The point is that it doesn't fucking matter. What does matter is that we get something done. The government would like nothing more than to see us divided amongst ourselves.

The hippies didn't quite make it. They turned on, tuned in, and copped out. They fried themselves too much on drugs, and finally burnt out. They did, however, stick together, and protest in large numbers. they found their strength in multitudes. They never achieved their ultimate goal, but they had such an impact that the nation was staggered.

I live in Lansing Mich., and there is a battle existing between the Lansing kids and Detroit kids. Detroit people feel the Lansing youth are too political, and the Lansing people think that the Detroit kids are full of shit. Tesco Vee(of MEATMEN) has his own personal grudge with some people in Lansing, and takes it out on everybody here. With all of this happening, it creates chaos. Chaos gets us nowhere. By the way, Chaos and Anarchy aren't the same thing.

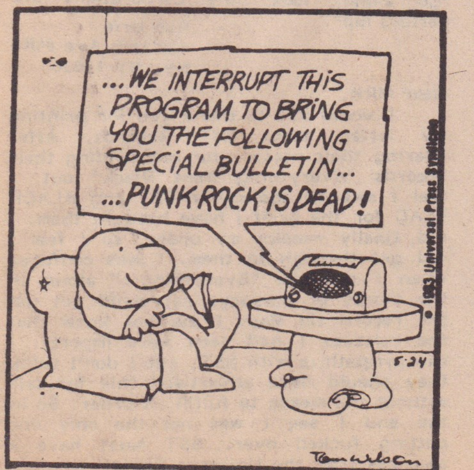
This crap has to stop. Either we unite and move on, or the hardcore scene will fade away just like the hippies. It's time we called ourselves on this shit. Now that we've had it thrown in our faces, will we wipe it off, and dismiss it for the shit it really is, or will we continue to let it keep piling up and finally consume us all? Action speaks louder than words!

Morbid

Dear Tim,

Thought I'd let you in on the sad news. I guess you'll stop putting out the mag, and doing the show now, huh?

ZIGGY



While I'm writing can I just say I think you guys are doing a great job on the show and on the magazine. I don't agree with too many of you opinions (who does, right?) but as long as you don't try to force them on people, they're okay with me.

Also, I'm a black punk, and I get a lot less abuse at shows now, than I did 3 or 4 years ago and if you guys are in any way responsible for that, you've got my gratitude. There seem to be more of us now too, I even saw a black skinhead at the MINOR THREAT show. (Oi, blood!)

So anyway, keep up the good work, punk out, be rad.

Ed Fortenberry
Clayton, CA

PARENTS OF PUNKERS - Pt. I

Dear MRR,

I am feeling pretty down on myself. I was just strangled (not to death), and I almost committed suicide. Over what. I am glad I didn't. My mom got my report card today and there was one "F" in U.S. History. That is my first "F" I've had in my life. This was only a quarter grade, not semester, so I could get up to a low "B". All of my other grades were above Average, but that was expected of me. When I got all "A"s they didn't even get excited. But when an "F" appears on the report card, watch out. Not only was my life threatened, but I was told another of the many times to get the fuck out of the house. Then when I am ready to leave they say,"Where do you think you're going?" And you remind them that they told you to fuck off and say,"If you leave, we're calling the police and you'll be in Juvenile Hall." So what the fuck. They're assholes. They say Punk has done it all. They have beaten the shit out of each other. My stepdad's a Psychomaniac (he's the one who tried to strangle me). And my mom is an aggressive lady. She could probably kick Wattie's ass for Jello Biafra. Anyways. For the last 4 years all they ever do is put down my opinions. She hears my music playing and she'll come and listen to the word "fuck". So now I purposely play "This is my Life" by 7 Seconds and turn up the part where it says, "Get off my fuckin' back". It's nice and clear and she gets the message. This may sound like a punk attitude like I wanna be a true hardcore punk (if there is such a thing anymore). Please print this because Parents of Punkers aren't so innocent and wonderful themselves.

Signed,
Pretty Boy
Ontario, Ca.

Pt. II

Dear MRR,

I'm a punk and I'm proud. People don't understand us;they think we are all juvenile delinquents with hostile pasts and no futures. That's not true in most cases. I've been a punk for three years (Actually, you could say I've been one all my life). I never really listened to any other kinds of music before I listened to punk..they didn't interest me in the least. They are phony..not one of them comes from the heart. Punk rock is more than music, it's a way of life, and I don't mean it in the sense that you have to have a mohawk or wear an earring. You can be a punk by living your life for you, and not for other people. This is not suppossed to be a fucking srmon, it's simply a content individual expressing his view about a subject that he enjoys very much. If those people who label us as trouble makers really looked at us with open minds then how could they possibly hate groups such as 7 SECONDS and MINOR THREAT? I'm really lucky, I guess. My mom and dad don't give me any shit about my appearence or beliefs one bit. They understand and allow me to be free, and I'm only a junior in high school. I love them very much and have no hassles whatsoever. I know people will think I'm weird by saying that, but so fucking what!

Thanks,
Pat Longrie
23781 Pesaro
Laguna Hills, Ca 92653

P.S. Anyone who wants info on what's happening in So. Cal., please write me. Also, send cool flyers for my walls! I'd appreciate it!

To the guys at Maximum R&R,

It's good to have a mag that deals not only with the music side of punk, but the social, economic, and political sides. Even thought I'm only 16, I'm interested in this part of life, probably because they're the parts that suck the most about it. I agree that there should be more unity between races, but it's not always whites on the bad side. At my ex-school some big jock Samoan who made Mr. T look like a 98 lb weaking started some shit about how he was gonna kill the punx at our school. This got the jocks on his side and then the beaners (not Mexicans) started shit. And we didn't even know the guy!

Another thing is fuck gangs. They're as bad as cops or the army. Who cares if 18 of you can kick my ass or kill me. Anyhow if people would drop their media induced prejudices, maybe in a generation we'd be humans.

Liked the article by Noisebush in no.5. I went to a bookstore and found out The American Police State is out of print. If anyone wants to get rid of it or sell it (cheap, I'm not rich) contact me please. Keep up the good work. Richie Rich (he he)

1278 N. Vallejo Way
Upland, CA 91786

JARHEAD GROWS UP

MRR,

I'd like to apoligize on what I said in my last letter. People do have other opinions on the bands they like and dislike and I have no right to impose on those opinions. I think that, personally, your magazine is really helping the punk scene, bringing info about bands and other things from around the world. Seeing that your mag expresses opinions from people I hope no more people abuse it like I did.

Thanks, Ted Edeson (Jarhead)

Dear MRR,

I'm a 13 year old punk/skinhead whatever the fuck you want to call me. What I'm writing to you about is the concept of anarchy. Personally, I think it's a good idea, but it would never work because there's always someone who's going to fuck someone else over, and how are you going to be rid of violence. There's always some frustration and/or hard feelings against someone or something. What about Mao and China? They have sharing everything, but the military government controls it.

Secondly, about this all-out attack on religion-me, I'm agnostic, but that's as far as it goes. If you take, for instance, El Salvador, you have men like Oscar Romero, a priest, who was assassinated by the government for asking for basic human needs. But then again, on my way to school the other day, I saw this kid about 8 years old, standing there with his mother. She had her hand on his head, saying "Bestowe my child, with a thousand prayers". I mean, that's fuckin stupid.

One more thing. I've met a few nice cops, but the majority have been assholes. I want to become a lawyer, despite what people say. Adios,

Marcel (Duracell) Colbert
Madison, WI

P.S. I'm 8th grade class president, and in a band called the CHOIRBOYS

Dear Marcel,

Glad to see young 'uns like yourself out there thinking about things. As to your points about anarchy-it is hard to imagine our fucked up society suddenly becoming supportable of an idealistic set-up like that. Change takes a long time, and anarchy won't work until most people are ready to accept responsibility for the world. That time may come eventually, and until then, personal anarchy (taking responsibility yourself, for your own actions) may be the most we can hope for. As to China, it is an imperfect social experiment that has vastly improved the near-starvation level of most people that existed before the revolution. But, once again, it proves the point that people can't change overnight-that it takes generations to instill or stress new values of cooperation. Old habits die hard. Also, China does not have a military government. As to religion, I think most punks object to the 'sheep' mentality that religion instills-the notion that matters are out of our hands, that we should accept this messed up world without question, and wait for a better afterlife. There are many 'religious' people who perceive their role as one of activist, like the Berriganns here, or priests in Latin America who have joined the revolutions because of their belief in justice. It is usually the religious hierarchies that are out to preserve the status qou. Fuck them. Tim

ONE VIEW FROM CHICAGO

MRR,

I am writing to voice a very small annoyance I have. A few weeks ago I saw MDC and their set was great. The problem was they wouldn't play one song without preaching to us for a half an hour first. I find this insulting. If MDC claims to recognize punk as people thinking for themselves, then they should play music at their concerts and not propagandize and lecture the audience. That's what high school is for.

The CLITBOYS did the same thing...that is until one young man spoke up and told them he wasn't interested in being assaulted with their fucking opinions. This brought their sermon on how "punks don't have to wear leather" (really? I thought it was a law or something) to an end.

It's pretty hypocritical for bands to say they support free thought, and then get on stage and tell the audience how to think. Anne Cooperman/Highland Park, IL

ANOTHER VISTA ENTIRELY

Dear MRR,

I'm writing to you because I'm afraid punk is dying fast. Maybe I'm wrong, and I hope I am, but more things point to death than life. Here are my reasons:

When I first got into the punk scene about 2 or 3 years ago, I was so happy. I had finally found a music scene that made me feel really comfortable. I thought that this music and attitude would change the world. I thought the kids would actually have their say. And people would listen to us and maybe really give peace a chance. I guess I was wrong.

Today in the U.S., especially here in Chicago, the words we sang have no action. They are just words-empty words. I mean at first, punk filled a really large gap in my life. I wasn't into the drug/booze rock star shit, and I hate disco, so I found punk. I had finally found a scene where I could have fun, but at the same time do something constructive. I always had the ideas of a new society in my head, but punk put them into focus. I really appreciate that, and always will. I'm afraid now, the constructive aspect of punk is gone. Fun is the main thing, and has taken the involvement out. I know in this fucked up world it's hard to have fun anymore, anywhere-but I think that's the point everyone is missing. Why can't we have fun? Why can't we do what we want? What's stopping us? What's the solution? See, I'm afraid no one cares to find out. For example, M.D.C. played here in April, and before they went on the singer talked about the problems and troubles we face here in America, and why we should rock against Reagan. During this time, people were talking and yelling like he wasn't even there. Once in a while, you'ld hear people yell "Shut up and play" or "Go get fucked". It was like they didn't want to hear anything bad-it was like a party or something. You may think it was nothing, but it's happened before. It always seems that the bands that say the most lyric-wise are put down the most. This is really sad.

Punks today just seem thoughtless and uncaring and unfriendly. I see fewer and fewer handshakes and less and less hugs. And when was the last time you had a good thought-provoking conversation at a show? Or when was the last time you saw someone put their cute little slogans into action? We're not even a minor threat guys, wake up!!

I'd just like to end by saying that I hope punk proves me wrong. I really do hope it encourages people to care about one another, and to see beyond the walls and boundaries society builds around us. It could start with ypu and me. One thing to remember, don't avoid arguements!! Someone may get something and learn from it!! Well, till otherwise proven, I'll leave punk as is-music with great potential, but nothing more. I may give up on punk music, but the ideas I will always treasure and pass on. Organize And Survive!!

John Jankowski, Chicago

DEAR MRR,

I'm writing this letter in response to John Hurt's (No. 6) comments to Plenet Boy's letter in issue 5. Who the fuck does John think he is, some divine god who gets to call someone trendy for dyeing their hair and piercing their eyes. Personally, I think it takes a lot of guts to look that wild and take all the shit people have to give, and not bowing to peer pressure to look "right". I think Planet Boy is being himself, contrary to John's letter. There is no way we are going to have unity between punks if we are always calling people trendy and poseurs. If they have the guts to look wild, let them look wild. If they are doing it for punk and what punk stands for, let them do it and don't give them any shit. They get enough shit from this fucked up society.

Mike Impastato, Pasadena

PRO-DK's

Hey,

Just thought we'd drop you a line while we're on the road. The other night the DEAD KENNEDYS played a show just outside of Boston and we all went. It was a good show with a lot of people and excellent support bands (PROLETARIAT, FREEZE, JERRY'S KIDS). The night was going along great until someone got hurt in the pit while the DKs were playing. Jello stopped the show, and had the house lights turned on until the guy was carried out. He had a lot of help and cooperation from the crowd, and the guy got a big hand as he was carried out. The band started up again and it looked like everything was going smooth when it happened again. Jello stopped the show, and with the help and cooperation of the crowd and a couple of cops, everything was underway again. I really just wanted to write and applaud the action taken on the part of the DKs, the promoters, and the people of Waltham. It would've been all too easy to ignore the entire situation and possibly lose the lives of two people. Stuckey, TOXIC REASONS

ANTI-DK's

Dear MRR,

Biafra for Mayor? Not surprising. Hope he wins so all can see what he really is. It is heavily doubtful that if he wins he'll resign and abolish govt. (He ran in 1980-Ed.). California Uber Alles...Faulty Products broke? With some of the most marketable commodities in punkdom today? Where's the punchline? Faulty Products is an indie? Um, no:-Alternative Tentacles, manufactured and distributed by Faulty, man. and dist. by I.R.S., man. and dist. by A&M, man. and dist. by R.C.A. Get it? Look it up, or ask East Bay Ray. That's why he doesn't condemn majors (MRR #6).

Now! Only tri-state appearance (like STYX or something) at $9 in advance! (like STYX). So what if their business manager wrote an article (MRR #3) advocating percentage payments (which result in lower ticket prices) Who said they meant it? Guess they did not. Set up by Alexander-Hammer Productions (who rumor sez may be connected to the mafia). Now that hardcore is a marketable commodity, A-H Productions have been setting up lots of HC shows here which (1) rip off bands (2) rip off fans (3) were 19 and above age wise until recently (4) people who left had to pay again to get back in. The Beacon Theater never has HC shows. it ain't a regular club. Thanks alot Jello.

Anyone wanting to write, unite, do something, or communicate anything, etc, please write, OK? Edgar Tejaratchi/ 1640 Astor Ave/ Bronx NY 10469

RESPONSES

Edgar,

You've brought up many good points here, so I called Mike Vraney, the DK's business manager, and asked him to respond. He read many facts and figures and rationals over the phone to me, and I'm presenting them here for your, and others, examination. These are his statements, as transcribed from hastily written notes.

First-the NY show. It had been planned, and fell through, at 3 other locations-all of which had a $6 ticket. It was hard to find a 2000 capacity place, and the Beacon was a "forced situation". For one, it's a union establishment, which makes for much higher costs. Expenses alone were $11,000. That is the justification on the $9 ticket. There were less than 2200 paid admissions. There was a guarantee, based on the probable draw, of $4000 to the KENNEDYS. Out of that, they were to pay the opening bands. They paid those bands a total of $1600, and after Vraney's cut, the DKs made $3325. This may seem like a lot, but it balances against other shows on the tour that were break-even propositions. In those cases, if the gross was less than expected, the opening bands still got paid by the DKs what they had been promised. In chicago, they played 2 gigs. The first was packed, but the second had only 107 paid admissions. Vraney paid the bands out of the first night's take, and paid A.O.F. an extra $100 because Vic's amp got destroyed that evening. Conversely, if the gross is more than expected, as in Minneapolis, the

openers get paid more. The HUSKERS got $300 more than promised.

There was some controvers raised by a fanzine in Boston about the Waltham show. He (the editor) asserted that the DKs got 70% of the door, and the openers were paid out of the 30% left to the promoter, the PROLETARIAT getting only $75. Vraney denies this. The ticket price was $7 advance. The deal was a guarantee of $2500, out of which the DKs would pay the openers. If the total gross was over $5700 (which it wasn't), the DKs were to get 70%. The production costs (hall rental, security, P.A., beer, permits, ads, printing costs, etc) totaled $3250. That is a high cost too, but Vraney wanted this to be a good sounding show, with cool bouncers, that couldn't be shut down by the cops. They could have done a $5 show at the Channel and made alot more money overall, but Biafra didn't want to play in that corporate club and their bouncers have a bad rep. In their mind, better to charge $2 more and get a together, fun show. (to your mention that Hammer and Co. in NYC are mafia, Vraney says no way, and that many people in the scene work there). Anyway, the gross in Waltham totaled $4780, less than the production costs and guarantee added together. Vraney paid the 3 openers $200 each, gave $450 of the guarantee back to the promoter so he could at least break even, paid $100 for a microphone JERRY'S KIDS broke. Instead of the DKs getting $2500, they ended up with $2050. After the above costs, Vraney's cut, etc, the band itself got $1350. Again, that looks like a lot, but Vraney says that when a band gets bigger, so do the costs (fulltime bookkeeper, booker, roadie, sound man, etc.). The DKs often stay in hotels, often travel by air, and that's where a lot of the money goes.

Once again, I repeat, this is Mike Vraney's explanation of the behind-the-scenes financial workings, which he feels are necessary to understand before coming to any conclusions about the matter. I hope this helps. Tim Y

I also asked Biafra to read over all this, and respond to all the points he felt were not fully covered. There were some he felt were too personally degrading to validate by response, but the economic questions required more explanation. His points are as follows:

1) Faulty Products was an independent, and was not manufactured or distributed by I.R.S. or A&M or RCA. It was created by some people who worked at I.R.S. when Jerry Moss (the M of A&M) refused to let the DEAD KENNEDYS go out through I.R.S. unless they changed their name. One of the reasons Faulty went broke is because they wre seperate, and didn't have the A&Ms and RCAs to bail them out.
2) In one of the shows, either New York or Boston, it cost the DKs $2500 to pay off the bar not to sell booze, in order to let an all-ages show happen.
3) If you're going into a club situation where there's a PA already set up, a staff, etc, the overhead is going to be lower because you don't have to pay for a one-shot rental of the hall, PA, lights, crew, etc. On the other hand, most East Coast clubs play dirty games, have killer bouncers, and charge as much or more money as a rented hall show.
4) It's getting harder and harder to rent halls at all. Prices have skyrocketed because of owners fears of trashing, vandalism, ala Quincy. 5) Sweetheart deals with police(hiring off-duty cops as security as a means of stopping the police from raiding and closing down the show) is another cost. In D.C. this wasn't done, and the Fire Marshall came in and tried to shut it down.
6) The comment that we shouldn't play the Beacon cause it's "not a regular club"-there weren't many regular clubs that would have us. The ones that would were too small to accomodate everyone who would want to come, and that wouldn't be fair.
7) We've witnessed some incredible brutality by bouncers at the Channel in Boston. They may say "under new management", but it's the same owners who tolerated that for 3 years.
8) One thing that needs clearing up is the reason we get large percentages and large guarantees or approximations in advance is because we pay the opening bands out of our money to be sure they get paid at all, and paid well. We had an experience in L.A. where we had a promoter who said he paid RF7 $200 as was planned, but only paid them $22. We wanted to avoid that in the future to make sure the bands get a decent cut. Often times we'll go on just a percentage or without a written contract just as an act of faith.
9) In the long run, at the end of the tour, we ended up losing money, which doesn't affect me as much, as say Darren (the drummer). I couldn't very well argue for rebates during ticket prices we found offensive when Darren was looking at having no money and looking forward to getting kicked out of his apartment when he got home. Technically, there is our airfare and hotel costs, but it's not a big enough part of the money to jack the ticket prices up. That basically comes out of the money we would have made anyway-the result being, this time around, we spent it.

MRR:

You have a fine product on your hands. I thought I'd write and debate with you a little.

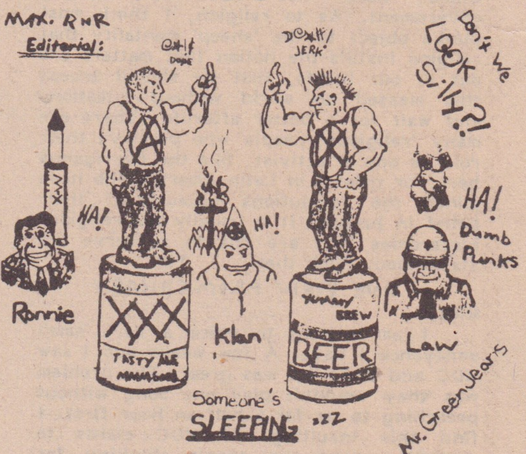
First, Anarchist thinkers like Bakunin tend to confuse me because they seem so contradictory. In other words, reject in practice what you embrace in theory. Bakunin states (as most anarchist thinkers do) that the state and the gov't (presumably capitalist run) is the main evil and must be eliminated. To involve yourself in politics, then, would be a betrayal of principle, yes? The thing to do, according to Bakunin, is to organize the workers and abolish the state, abolish all authority, and replace it with a cooperating, autonomous community. This not only sounds cool and radical but appeals to young, bored intellects who foresee some kind of immediate Grecian utopia. Anarchy sounds like a great concept, but how can a society of even two individuals exist unless some autonomy is sacrificed? Rather than label my political beliefs, I attempt to express what I believe in. I believe in a just society built on ideals, but not run by them. I suggest some Frederich Engels for a real shot in the arm.

Second, Vic Bondi's "The Fear of Freedom" certainly lended itself to Orwellian fatalism...and why not?! Sub-Urban America really doesn't provide too many positive outlets for all our creative energies. So they remain dormant and are eventually replaced by hatred or even worse perpetual differentialism. Our leisure time, like the workplace, is becoming mechanical and routine. Middle America spends a great deal of its money on shit that will never satisfy, simply because they have the money and feel compelled to spend it. What this all adds up to is that we've compensated our own individual selves for an extra car in the driveway and a home computer. We've become a society which no longer wishes to be challenged. What will we impart to our children? Hopefully more than a sense of false hope,

Now to music...Admittedly punk music was the main reason I bought MRR...And before I sign off I should make a plug for my radio station (WVCR 88FM). I'm really pleased with the progress we've made this year. In the past six months or so the station has gone from two hours of punk and hardcore a week to about ten hours. Personal favorites are DK's, MDC, anything on the CRASS label (especially OMEGA TRIBE), BAUHAUS, JOY DIVISION, and MINUTEMEN... and the list goes on. Thanks for your time and keep subverting Amerikkka.

Steve Clark
25 Spruce St.
Albany, NY 12205

P.S. Anyone willing to talk and/or debate about music, politics, education and is not too cool to think that writing letters is bullshit can drop me a line. Stupidity like apathy is annoying.



Dear MRR,

Andy Wendler of the NECROS must have been really hard-up for a song when he wrote "Take 'Em Up", featured on their new single. I mean this guy must have really dug to the bottom of the manure pile to come up with this one. With all the problems going on in the world today, is this the best you could come up with, picking on disabled people? Are you really that concerned that disabled people take up a few parking spaces? Come on Wendler, you can do better than that. I've been into punk for about 4 years now, and six months ago I lost my leg to cancer. Does that make me any less "punk". Losing my leg hasn't stopped me from putting out a compilation tape from San Diego (Our Blow Out) or going to shows. What if someone in your band lost a leg, I guess you'd just shoot 'em, right? I used to like the NECROS, but after hearing that one song, my "Conquest For Death" single can now be found at the local land-fill, along with their first EP. Remember, disabled people don't want any sympathy, just a little respect. We're human beings too...H.C. Cunningham/ 1812 Edgemont St/ San Diego CA 92102

P.S. Any disabled punks feel free to write me; I'd like hearing from you.

Dear H.C.,

I too feel that song was extremely insensitive. I'm not against humorous punk songs, but all too often the targets of that "humor" seems to be the people in life who've already gotten the shittiest hands dealt out by fate. That's too easy. On the other hand, I think you've over-reacted a bit by condemning the NECROS completely, totally, and forever because of one song. It is understandable that your pain from the cancer experience has caused quite a reaction on your part to that song, but hopefully that reaction, like the cancer, won't spread unchecked. Thanks for making a very important point. TY

Live like Bill HOLDEN

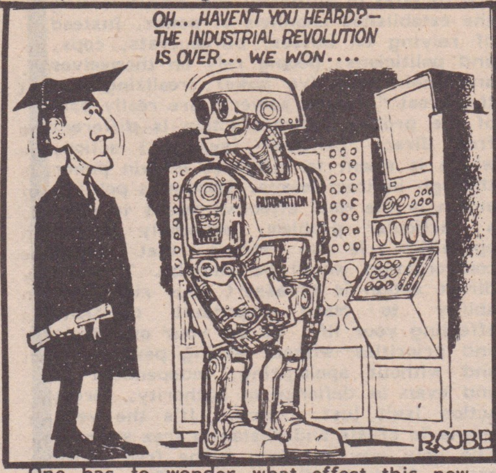
Vic Bondi

LIKE A MACHINE

Technology runs a demanding two way street. On one hand, the demands of society for a more amenable environment create a need which technology fulfills. On the other hand, the created technology demands society adjust to its particular methods of solving society's problems. The crux of this dichotomy is that the affect of technology is every bit as pronounced as the effect of technology.

What this means in human terms is that men are as affected by the solutions to their problems as they are the problems themselves, and the particular technology they employ to solve their problems is bound to impress them with its particular character. For instance, the industrial age produces not just more industrial goods, but a more industrial man; a man who wants industrial goods, who enjoys the benefits and mobility those goods provide. The men of the industrial age did not merely build more machines, they became more mechanical, as if every punch of the time clock innoculated them with the automatic, every engine built fueled them with religious consumerism.

We are at an age now where once again we are looking towards technology to cure us of our current economic malaise. The lumbering behemoths of steel that we built and served in our past, decay and rot in temples of technologies that no longer orate solutions. The computer has become the new shaman of our age, and he speaks in a digital voice, murmuring sermons about post-industrial economics. We are now in the age of the systemized machine; who does not merely duplicate the work of man, but the thoughts of man.



One has to wonder what effect this new technology will have on us. Unlike past technologies, the computer does not merely compensate for the physical labors of man, but for his mental labors. Thusly, we should expect that just as our physical labors were changed by past tehcnologies, so shall our mental labors be changed by the computer. For instance, it is questionable whether man is by nature rational and systematic, but a computer programmer must be. It is the character of the computer to be programmed mathematically, and so efficiency dictates that a mathematician, rather than say, a poet, program it. At least one demand of the new technology is a more prosaic language.

There is another possible by-product of the new systematized technology. It's possible that the rational products of computer thought will be as cherished by us as industrial goods were by industrial man; indeed, already it has become a professional ethic to statistically collate, program, and systematize our decisions. That kind of decision making points up a dilemma, because man is by nature fallible, and does not do well in lockstep systems. How humane then, will the decisions of our institutions, which use computers as a resource, be? Will efficiency, the corner stone of the computer, become the basis of worth in the future? How much compassion will our society feel for individuals whose actions run counter the flowchart?

These questions arise not from some innate insidiousness present in computers. Rather, the great danger of the new technology lies in its application, and the extent to which we project our own values upon it. If efficiency, for example, becomes the dominant mores of the future, it's because we allow the method of our technology to determine our own dispositions. Already, our century has mearly seen the death of the eclectic thinker, replaced as a matter of policy, by the specialized technician. This trend of our social structure cannot but be furthered by a technology which is the embodiment of specialization. And in our rush for that which runs faster and smoother, we ignore the basic fact that humans, in general, do not run fast and smooth.

If the great danger for men of the industrial age was in living a mechanical existence, than the great danger for our age lies not in being taken over by machines, but in becoming just like them.

This article comes from W.A.R. (White American Resistance), the W.A.P.A. (White American Political Association) journal. W.A.R. is headed by Tom Metzger of Fallbrook, Calif. He is a former activist in one of the U.S. Nazi parties, former Grand Dragon (state leader) of the Knights of the Ku Klux Klan (one of at least 5 Klans active in Calif), former head of the independent California KKK. While head of the Klan in 1980, he was nominated as Democratic candidate for representative in the 43rd district (part of Riverside, suburban parts of San Diego, and all of Imperial Co.). Although he lost the general election, he still pulled 13% (50,000) of the vote. Peter Werner

WAR

around the dial

Maybe your favorite singer is really from the backwoods, a coal-miner's daughter, or the son of Dust Bowl Oakies. But their managers, producers, and promoters tend to be the kinky- haired, push Jews from the city, who totally detest manual labor.

So it goes.. Whether its Rock, Country, Disco Classical, Gospel, of Easy Listening, there always seems to be plenty of Jews around to manage, produce, direct and of course, hand out the awards. No wonder it all seems to sound the same.

It's the money you say— a Jew will always be out for the buck. But there is more to it than that. In the field of brainwashing, music is a powerful detergent. In an appealing musical format, ideas that relax and change the attitudes of people, have their effect. "Get Into Reggie Cowboy'.

Consider the socalled Punk Rockers. These guys come off with band names like "The Living Abortions" and "MDC" (Millions of Dead Cops). They are not mainstream or popular. They are appealing to a segment of disgusted White youth. The Punks record with obscure companies or out of someone's garage.

Not much money to be made out of this set, but there's still 'the influence". And wouldn't you know it, when Mr. Punk tunes in to his favorite syndicated Radio show, or picks up his Maximum Rock'n Roll magazine, he's comingunder the influence of a "ghetto of politically minded Jews." The Jews are worried about all the 'neo- nazi' and racists who have appeared on the punk scene. *(That is if they are not Jew racists)*

And that's why you can just keep going around the dial.

After flipping past some Mexican jibber-jabber you come onto a famous preacher wrappingup another radio ministry program. He reminds his 'flock' that they need not worry about the evil and degeneration they see all around them. After all, they are going to be raptured up into the clouds any minute now. In the meantime, he says, keep praying for Israel and all those 'chosen ones'.

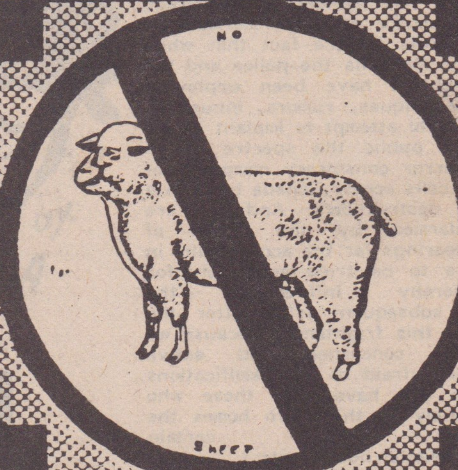
Having enough of that opium, you stumble onto a disco station and flip past it fast.

On to the talk show station. Oh, no! Not another On the Air Sex Therapist? When this Jewess is done, she's followed by a Jewish financial expert, who's followed by a Jewish foreign affairs expert. Jewish experts seem to abound even more than Jewish stand up comedians...

But its music we're after. There's Barbara Streisand on the Easy Listening Station. After that comes a sweet stringy arrangement of John Lennon's "Imagine", reminding you that Yoko Ono is wealthier than the Queen of Tarts.

In disgust you turn to the rock station. Sometimes its not too bad. They play 'The Wall" and a few others you like. Finally tired of listening thru the bad ones waiting for those that are halfway decent, you go dialing for a good ole' C and W.

After a half hour or so you're feeling dissatisfied; why does everything sound so, uh, kosher? Because, Joe Sixpack, it is kosher, just like any other part of the music industry.

CLITBOYS:
'WE DONT PLAY THE GAME' 7"


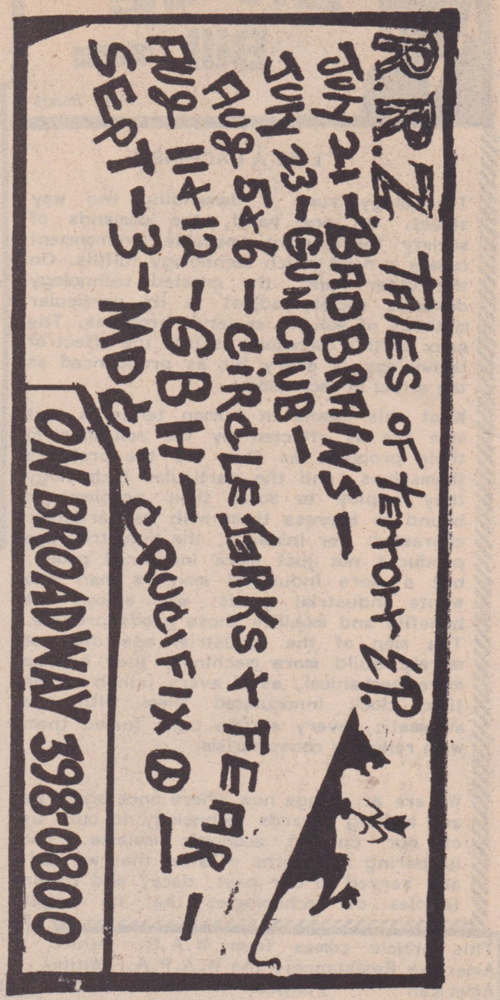
$ 2.50 PPD.
7 SONG E.P.
from feedback records, pob 18723 la, ca, 90007. send demos and inquiries for feedback comp.
CLITBOYS touring East Coast this month... DONT MISS!
cassette direct from CLITBOYS (note NEW ADDRESS) 525 E. Lloyd, Milwaukee, Wi., 53212.

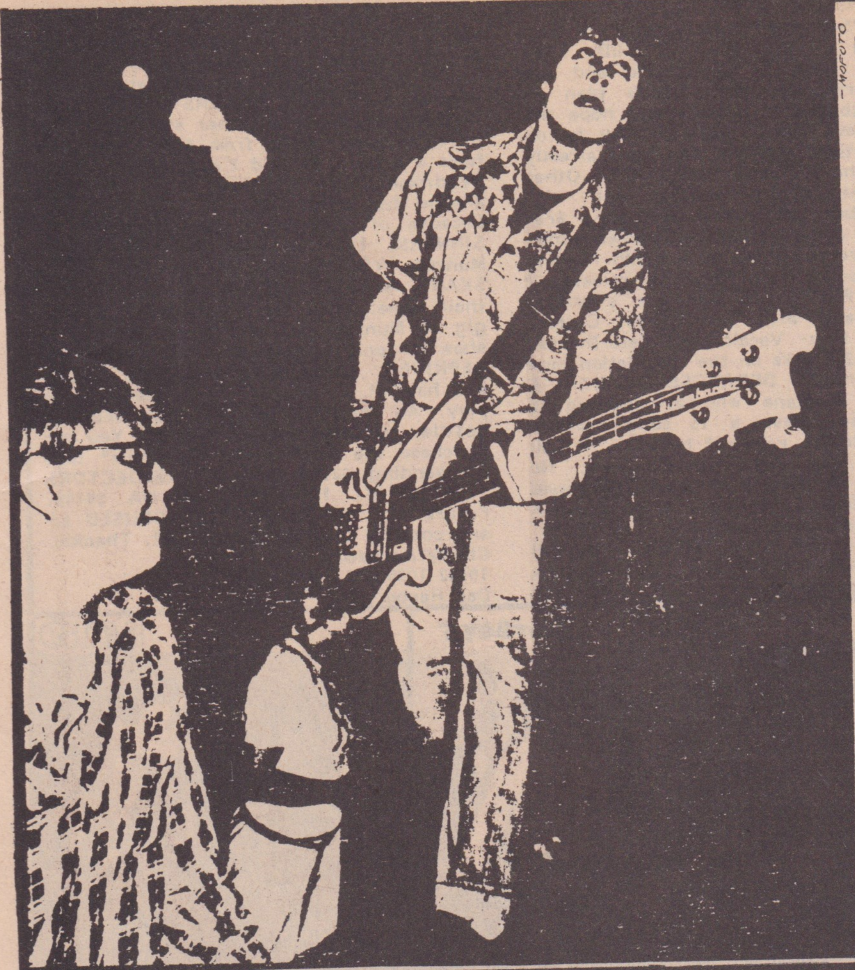
REFUSE THE CRUISE! reprinted from a flyer handed out by the band RED TIDE

First of all we'd like to say we know there is a certain faction of you out there who are here tonight to hear the bands play, but do not support the benefit's efforts to raise money for the legal defense of the Vancouver Five. We have written this letter to express our amazement at the attitudes of so-called punks, new wavers, arteests or basically poseurs. Poseurs most of you have arrived here in your fashionable trappings yet display a fundamental ignorance or an appalling apathy towards the social and polital issues that are concerned here. Political awareness and activism are some of the crucial components of the "punk" message. We do not dispute your rights to your beliefs and the vocalization of them,(if you're the ones that take time out of discussing the latest trend or hairstyle) but too many of you are misinformed,misunderstand the issues, and are mindlessly spouting rhetoric. There is far more at stake here than whether you approve the actions of the Van. five. In short ,it seems most of you have succumbed to the "authorities" hope to transform the legal proceedings into a political pageant and morality play aimed at alarming the citizenry and putting a damper on the distinctively-autonomous West Coast political movement.It is the hieght of irony when the "punks" prefer to mouth establishment platitudes and not for a moment stop, and try to discern the real issues. We want to make it clear we are not playing here tonight because we think people should blow up dangerous substations, but because we are alarmed at the authorities attempts to make an example of the five inorder to discourage political activism.We are also alarmed by the trial-by-media by the fact that while the five sit in Oakhalla the police and the Crown prosecution have been employing time-tested techniques, rumors, innuendo, bald faced lies-to attempt to implant in the minds of the public the spectre of an "anarchist" terror conspiracy composed of a network of cells across Canada bent on a rampage of destruction". And we are especially alarmed by the denial of preliminary hearings for the accused,the in fact they are to be tried separately for conspiracy,thereby influencing the outcomes of subsequent trials after the first. We find this frightening because we as politically concerned and active individuals are afraid of the ramifications this hardline will have. Will those who discuss privately in their own homes the destructiveness of certain policies(envirnmental,nuclear,etc.) and taking direct action be charged with conspiracy and trundled off to jail? There is no doubt anti-nuclear activists are now having some political punch ,public concern is now getting harder to ignore by the media,and what type of action will these authorities begin to practice against those occupying bases and sites,against those who are planning non-violent work stoppages(direct action),such as the activists at Litton? Against those who are working and fighting in every way they can?

"Whatever form it may take, direct action means people taking direct control over some aspect of their lives on either an individual, small group or mass (such as Ghandi and his followers did, and as the blacks of America achieved) level resisting the dictates of authority and circumventing the established channels of power. Instead of relying on bosses, bureaucrats, cops, and politicians; people rely on themselves and their collective power, realizing that the great "problem solvers" are really part of the problem. Direct action is different from direct "political" (symbolic) action, which is meant to influence or win power through indirect means. Sometimes political action is the most effective means to solve a particular problem, especially if the opposition is so strong that direct confrontation would be suicidal. To take direct action is to assert your right and ability to make important decisions affecting your life. To set your own goals and priorities--without asking permission, and without apologizing, independent of and even in defiance of authority. Direct action isn't just a tactic. It's the very means to create and sustain a free society. The only way to learn to be free is by acting freely." (Quotes from The Open Road) Sitdowns, wildcats, illegal protests or marches, blockades, boycotts, strikes, sabotage, occupation, Polish Solidarity Movement, squatting, absenteeism, shoplifting, (remember, we are not advocates of all direct acitons) fare or rent refusal, recycling, co-ops, pirate radio stations, CRASS, graffitti are all forms of direct action. Blahblahblahblah. I hope this note relays our thoughts to the few of you who haven't torn this up yet. Doubtless we will recieve boos and negative feedback on the form and content of our songs, to those concerned,

RED TIDE
505 Ridley Dr.
Victoria, B.C.
V9C-1K3
CANADA





RAY STEVENS of LOS OLVIDADOS and TONY ALVA of THE SKOUNDRELZ — NOFOTO

SKATE ROCK! Vol. 1

A COMPILATION OF 9 SKATEBOARD BANDS INCLUDING: LOS OLVIDADOS THE BIG BOYS DRUNK INJUNS BLACK ATHLETES MINUS ONE THE FACTION SKOUNDRELZ RIOT .303 J.F.A.

cassette only $7.65

Name (please print)

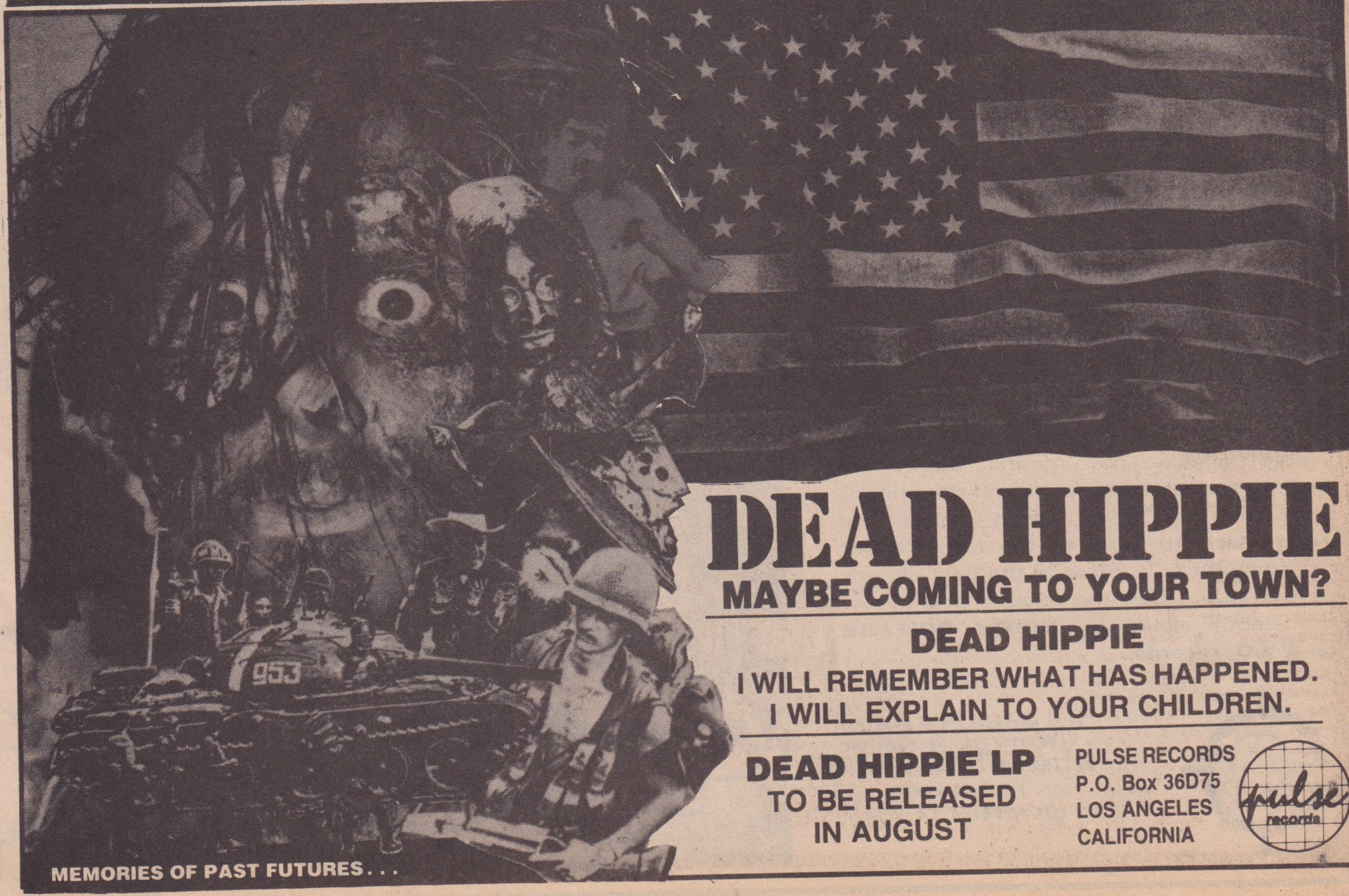
Address

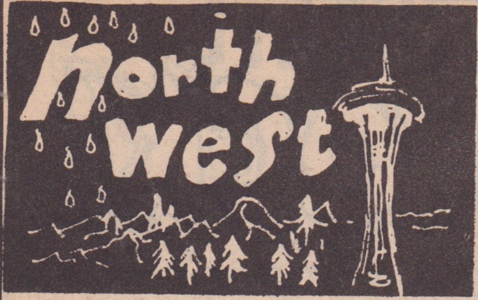
City State Zip

Age ______ Total enclosed $ ______

ADD 1.00 FOR POSTAGE AND HANDLING

THRASHER SKATEBOARD MAG
c/o SKATE ROCK
P.O. BOX 24592
SAN FRANCISCO, CA 94124
SUBSCRIPTIONS: $10.00 U.S.
$25.00 FOREIGN $18.00 CANADIAN

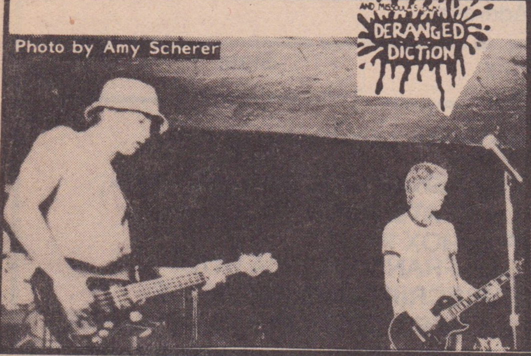


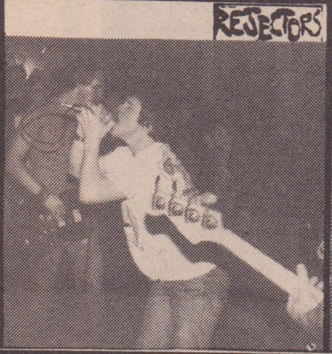


Finally my Seattle scene report. After all the bands business and various things like that I have finally found time to let you know something about the Seattle scene other than the FARTZ (They are and were a great band). Ok, you may have heard but if you haven't, here it is; Blaine, singer for the FARTZ who changed their name to TEN MINUTE WARNING has been thrown out of TEN MINUTE WARNING. RUMOURS say that TEN MINUTE WARNING want to go back to hardcore instead of the great hardcore-metal they have been playing. Who knows? The REJECTORS have had their "Struggle" tape out and are soon releasing a LP with the ACCUSED. They have both gone to the studio and are awaiting pressing. Both bands plan on going on tour this summer and hope the LP comes out mid-summer. It may be on "Fatal Erection" records who have already released the "Poison Idea" EP. Other bands that aren't coming out with something but are worth mentioning are: BOOTBOYS are a very Oi influenced band. They are very sincere and worth hearing from. Maybe in the future a release. I hope so. FIRING SQUAD are a young hardcore band with Ted (Tex)- Guitar, Alex-Bass, Eric- Vocals, and Pete-Drums. They have 2 tracks on the compilation tape "What Syndrome". DERANGED DICTION- A band from Montana who are moving to Seattle. They have a 15 song cassette which should be released by July. It will be called "No Art, No Cowboys, No Rules". It will be $3.00 from: Deranged Diction 1419 N.E. 66 Apt. 2 Seattle, WA 98115. The members are Jeff-Bass, Bruce-Guitar, and Sergio-Drums. They will lose their singer when they leave Montana but will find one in Seattle. MR. EPP- Are an artsy band with the Hardcores, but I don't think they are artsy because they are too original to be classified as "artsy". They have a single out and who knows what's next? SILLY KILLERS- I'm not sure if these guys are together still because I haven't heard much from them but they have a 4 track EP and 2 cuts on the "What Syndrome" tape . Other bands that are around but don't have a chance to play because of some reason or another are: SINNERS, they have played one time at Munros. YBCB, they are the old HOBO SKANK who changed their members and their name. CYO, they have also play one gig at Munros and put on a very good show for only beingto gether a short time. DEPRIVED, these guys are from Tacoma and haven't played yet. Their plans are to play. As far as fanzines, none exist in Seattle, but they do come and go. You can purchase the REJECTORS "Struggle" tape by sending $2.00 to : THE REJECTORS 1207 S. W. 152nd Seattle, WA 98148. Future are the REJECTORS/ACCUSED LP and possibly LIMP RICHARDS EP. Thanks,

Chewy-Accused
10542 1050th Ave. West #29
Oak Harbor, WA 98277

Photo by Amy Scherer



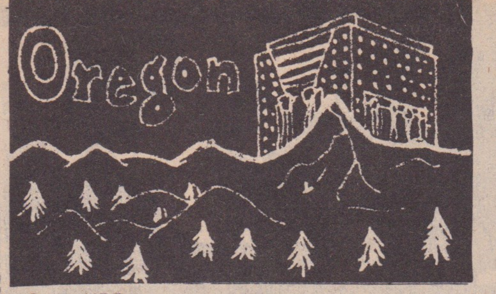


YOUTH BRIGADE LP

CAN YOU GET INTO THE SOUND AND FURY?!!

Yes, it's finally here, the long awaited redone debut album from L.A.'s own . . . **YOUTH BRIGADE,** and you too can get caught up in the "Sound and Fury," of this explosive new music. Already receiving critical raves with such powerful songs as "Sink With California, Men in Blue, Modest Proposal," and "What Will The Revolution Change," this is one album not to miss. If you liked the cuts off last year's B.Y.O. compilation "Someone Got Their Head Kicked In," you won't want to let another day go by without this record. Fourteen songs with only four from last year's limited release.That means ten brand new, never released songs and the brilliant production of Thom Wilson makes this what Matt Groening of the L.A. Reader already calls " . . . . one of the best albums of the year." Get the "Sound and Fury," the debut album by **YOUTH BRIGADE on B.Y.O. records.**

$5.00 POSTPAID ($6.00 OVERSEAS)
$1.00 EXTRA FOR 1 WEEK DELIVERY
USA ONLY
BETTER YOUTH ORGANIZATION
P.O. BOX 67464
LOS ANGELES, CA 90067



Dear MRR,

Thought you'ld like to hear about this recent event in Portland scene history. The Starry Night is a large (800+) club. They don't have much local music(only large draws) and they hate punks unless they can make alot of money off us. The shows are always overpriced, the bouncers are notoriously cruel. This is the club that pulled the power on IGGY POP and didn't want the DEAD KENNEDY'S because it wouldn't be a ten dollar show. I worked there for three months, and am one of many people who've yet to be paid.

This story began when we heard about the RAMONES/D.O.A. show-ten dollars, no local bands. This was not the first show priced out of punk range. We sat around and bitched about it alot. It was time to DO SOMETHING. The day of the show, while sitting around Dirge Manor, we turned off the T.V., made some signs and posters, and wrote some handbills asking for a boycott of Starry Night. In hindsight, I realize that while Starry Night is a fucked club, this show and the problems with it were not entirely the fault of the club. The promoter, John Bauer Concert, and the RAMONES and DOA share credit for permitting this kind of sell-out to perpetuate itself. Smells like the same shit to me, just new fashion. Who do they think they're fooling? You? Anyway, most of the people I talked to in front of the club agreed "yeah, this is fucked, but what are we gonna be able to do"? Some copped to the rockstar attitude, "but this is the RAMONES and they're worth it". There were also rockjocks who just mindlessly accepted the situation. "This is the way rock and roll is, and you can't do anything about it".

Bullshit! We can do something about it. We don't have to go to these shows, we can hold bigger demonstrations next time, or have alternative shows the same night.

I was very surprised at the effect we had on the club owner. He called the police, who came and said there was nothing they could do about us. We were legal. He then spent a considerable amount of time on the sidewalk, venting his anger at us and looking like a scared asshole. A roadie for the RAMONES named Mondo came out and said he'd put us on the guest list if we wanted. We declined. That wasn't the point. He said that he thought what we were doing was great, and we should keep it up. All in all, it was a pretty positive thing. I'd like to hear from anyone else who has done this kind of thing.

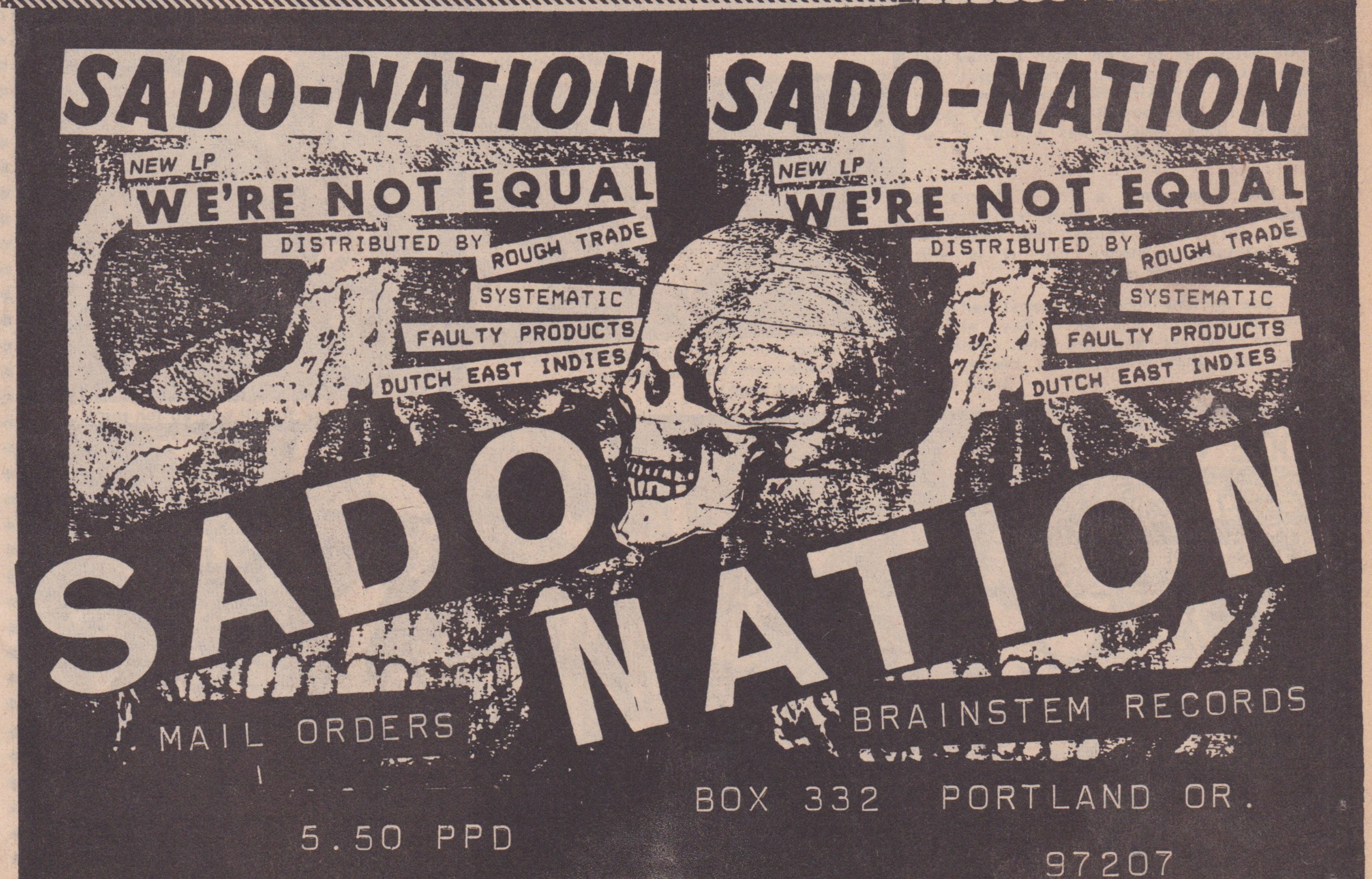
While we were standing in front of the club we saw the bouncers rudely eject this guy named Mr. Hipps. He was limp as 3 bouncers were throwing him down the stairs. I had my camera and got some shots. Mr. Hipps didn't even know what he had done, and the club wouldn't tell him. They had his girlfriend inside, and wouldn't let her leave for a while. He decided to call the police and file an assault charge. The whole deal is still in the red tape stage. Mr. Hipps and his witness, me, had to go to the D.A.'s office and muddle through layers of bureaucracy. It's going to take a while before this thing is resolved, but it's worth it. Anyway, the D.A. took photos of these gnarly bruises, and there might be a civil case here. A civil case means money, maybe money to open a real club. I'm sure this is not the end of the story though. I'd like to hear from anyone else who has filed charges against bouncers, and the results. The only way anything is going to change is if we do it ourselves.

Sincerely, K.E.C.
133 NW 18th #211
Portland, OR 97209

MONTEREY

All of us punx in Monterey are really fuckin pissed about lame Tim Gallaher's scene report in MRR#6. He makes it look like it sucks here, but it doesn't. He doesn't say shit about the bands-fuck him. Here's what it's really like. BIOHAZARD is still all together-they didn't kick out their bassist. A new band, originally from Skeeno, now playing in Monterey is DISTEMPER. PUBLIC PROBLEM was still shredding, but a couple of days ago they broke up, what looks like, for good. Bummer. There is another cool band that for now is M.P.(Military Police). They're looking good. E.O.T.W. is still playing (they shred). Hamsterama, a local zine, is trying to present a show with all local bands and probably FACTION That's it,

All the punks in Monterey except Tim Gallaher.



BAY AREA

Everyone here is talking about the latest epidemic to hit the Bay Area, SKAIDS. SKAIDS (Skate Kids Acquired Immune Deficiency Syndrome) is running rampant not only in the big cities but also out in the suburbs. SKAIDS attacks the skating immunity system and gradually breaks it down until all resistance is gone, leaving the affected person unable to resist skateboarding. Thrasher skateboard mag seems to be largely responsible for this recent outbreak. Not only have they released a compilation tape of bands heavily infected with this disease, but also held 2 "skate nights" at the end of May. One was at the Tool&Die with J.F.A., LOS OLVIDADOS, SKOUNDRELS, FACTION, and MINUS ONE. The other was at On Broadway the next night and featured BLACK ATHLETES, BIG BOYS, DRUNK INJUNS, FACTION, MINUS ONE, and SKOUNDRELZ. The FACTION (San Jose) are really impressive,lot of talent there, check out their new ep. BIG BOYS are pure, unadulterated fun, fun, fun! Funk it up! DRUNK INJUNS have to be seen to be believed! Imagine a band of Pushead drawings come to life and you'll be pretty close to the visual impact of this group. Unfortunately, rumor has it that they mysteriously disappeared on their way back to their hometown in North Dakota after their only live appearance ever. Hmm.

New bands include: NATIONAL DISGRACE, PARANOID RABBITS from Lodi, GENICKSCHUSZ (ex-members of NAPALM from Germany), SLUTS (moving here from New Orleans), FUTURE RUINS, and CRYPT from Mill Valley.

Other bits of info: CODE OF HONOR and VERBAL ABUSE are working on vinyl in the studio, as is LOS OLVIDADOS. MDC and DICKS still out touring, as is D.R.I. WHIPPING BOY also hits the road. DOUBLE CROSS was supposed to tour with them but ran into some problems, they might catch up to them later if they get things straightened out and/or put out some vinyl. PARIAH will have a new album out soon on Poshboy Records, very good effort by them. ANGST has a new 12" out on Happy Squid Records.

The Compound, a truly alternative shopping mall, is still open, contrary to reports last issue. Things look bleak for its continued existence but it is still hangin' in there for now.

The all-time record for most hall/club shows in a month was set in May, with 24 between the 1st and the 30th. Another month like that and I'll be broke AND deaf.

Brian Edge

PART-TIME CHRISTIANS Bowl tough or die

LIVING ABORTIONS- Photo by Murray Bowles
Mark says "What me worry?...Let's thrash"

PARANOID RABBITS

D.R.I. and 13 members roll 'em up

Photo by Scalfano
CRYPT Walls don't lie

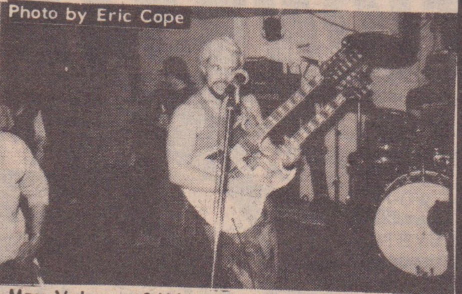
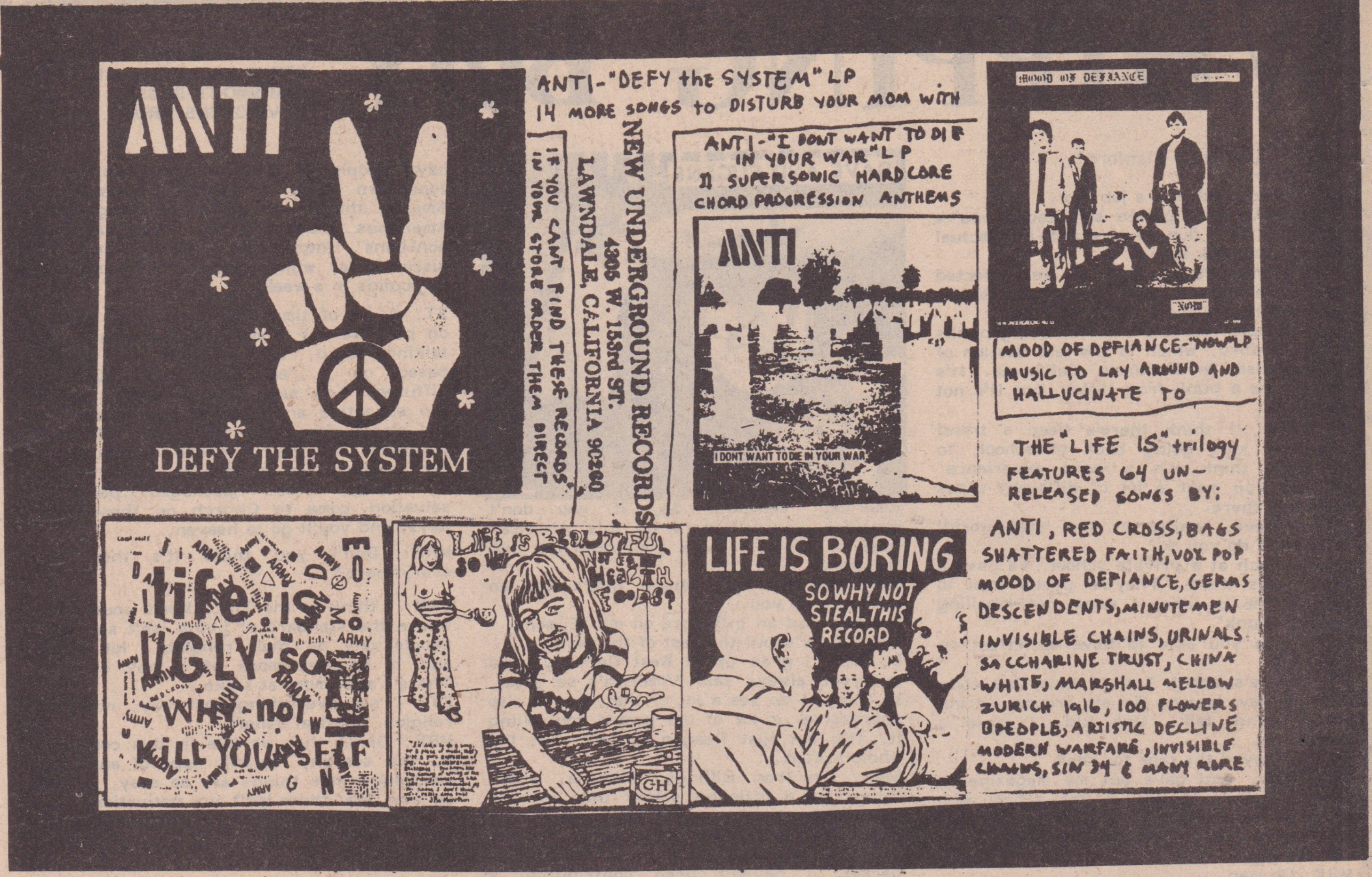


Photo by Eric Cope
Max Volume of NAKED LADY WRESTLERS
Any challengers for the throne?
(new ep out soon)

Photo by Murray Bowles
Punk for all and all for punk

We make the NOISE!!



This is what Maximum Rock 'N' Roll said about the new cassette from Thirteen: "it ranges from thrash to classical punk, all done with flair and originality." The tape is now available through the mail for $3.00. From – 1224 Talbot St., Berkeley, CA 94706.

WHIPPING BØY

EUGENE ROBINSON-VOCALS
STEVE BALLINGER-GUITAR
SAM SMOOT-BASS
DAVE OWENS-DRUMS

MRR: You all go to Stanford?
ALL: Yeah.
ST: I graduated, got a job now.
MRR: Have you gotten shit cause you're 'college kids', due to any anti-intellectual bias in the punk scene?
E: I think it's more of an anti-affected intellectual stance, than against people who are learning for the sake of learning. Also, people respected us for being punks from Stanford, which is the last bastion of conservatism in Northern California. It's easy to be a punk from UCLA, but it's not cool here.
ST: Also, I think there's been a trend lately of kids going back to school, to learn. I think it's a good experience, because you meet a lot of different types of people there.
MRR: Steve, you're in the 'real world' now. What do you do?
ST: I teach at a private school. We have a few punks there. They're pretty cool to me, let me do what I want..not labelling me as a 'punk'.
MRR: Are you able to have an effect on any kids.
ST: There's about 6 or 7 kids that come over to my house. We sit around, drink coffee, and talk. One kid, I gave a haircut to.
E: You played the tape for them
ST: Yeah, and gave out my magazine in class. There's a kid in my school who prints it for me actually.
MRR: What, by the way, do you teach?
ST: Biology.
MRR: Oh man.
ST: I think it's the most important thing. It makes you understand the world around you real well. I try to get the kids to think about things, not just memorize the chemical processes, etc. For instance, when you're hungry, why are you hungry? Or, if you've been up all night, why do you feel lousy? It's fascinating. It can open alot of avenues of thinking.
MRR: Changing the subject..on your album, you have liner notes by Malcolm X. Why?
E: I've been reading alot about him. I was talking to a friend about who you respect...the criteria for respect. As I see it, if I can see myself living my life the way that person did.. Malcolm X. His father was killed by the KKK, his family was broken apart by state social services, his mother was placed in a mental institution. He was really a bright student in high school, but a white teacher told him to become a carpenter or something, while white pupils with lesser grades were encouraged to become lawyers, etc. So he dropped out of school, went to Boston, got into the whole sub-culture, drug thing, tried to anglo-size himself. He straightened his hair, got a conk. He got busted eventually, went to jail. He ultimately got into the Nation Of Islam, became self-taught, self-educated, and by the time he got out of prison, he had stopped smoking, stopped drinking, stopped doing drugs, cut off his straightened hair. He then presented to White America, back then, a choice. You can do things the easy way, or do things the hard way. You had Martin Luther King on one hand, and on the other you had Malcolm X, Stokley Carmichael, and the Black Panthers.Before, Malcolm X hadn't been in favor of desegregation, because white man was not for it. So he was for Black Nationalism. But when he went to Mecca, he saw people who were white, blond hair, blue eyes, but they didn't have a 'white

DAVE AND EUGENE

Photo by Murray Bowles

American' attitude. So, if you don't consider yourself part of this American mass of idiots, I think you could get into Malcolm X.
MRR: So he's one person that's had an influence on you.
E: He's had an influence on me, Eugene. I don't know about the rest of the band.
D: Well, I grew up in West Germany, and everyone always said "America's so great, so free". I do see a lot of that, but it also oppressive, a lot of old people controlling it. It's not just Reagan himself, but the whole system.
SAM: I'm from Billings, Montana, where things are a little bit slower than out this way. When I came here two years ago, I had never seen punk rock before. It was new for me. I'm still in a transitional period. I haven't been contributing a whole lot to the band in terms of lyrics, because I'm still trying to find things out.
E: My motivation is not just summed up by Malcolm X. what I'm trying to do with the music...it's kind of a twisted Zen mission. I was telling Steve about 'satori', which roughly translated means 'a kick in the eye'. It's a way to attain consciousness. People often ask us "What do your songs mean?" Well, what a song means to me should really have no bearing on what it means to you. That's how religions fall into traps. They present somebody with ..."you should believe in A, B, and C." When someone's presented with that, they're robbed of the experience of going through a thought process where they can arrive at A, B, and C themselves. So you

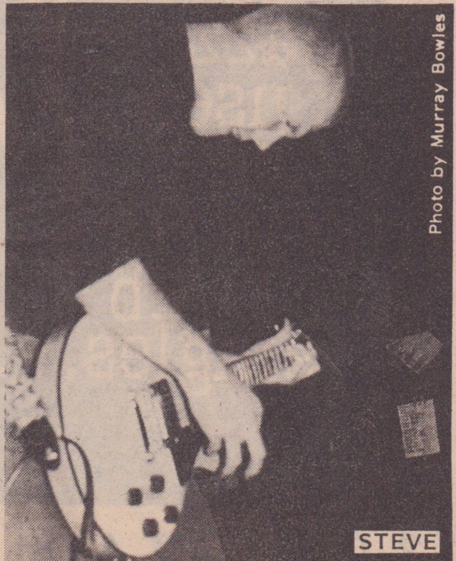


Photo by Murray Bowles

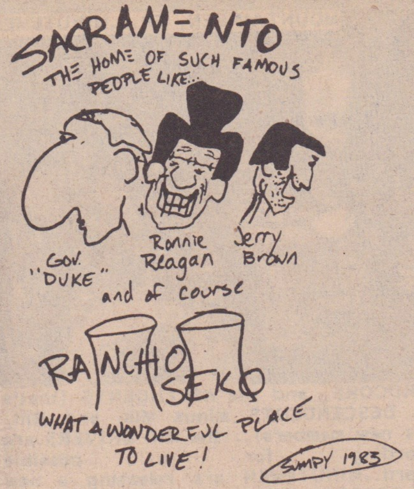
STEVE

have people on TV, or the Pope, or a Jonestown kind of thing, because in America things are pushed as being easy. Americans are really soft. You can pop bon-bons into your mouth, use a disco-twister while watching TV, and lose 10 pounds in a week.
ST: A lot of times, in our lyrics, we try on purpose not to make it clear what we're talking about, even though it's usually based on a real experience. Make it diffused. You see, young people's minds are so active and open to new things. In my class, for instance, I can tell them anything, and they'll believe it because I'm the teacher. So in America, everything's so easy, so packaged...packaged salvation..come to Church on these Holy days, and you'll go to heaven.
MRR: Don't you think it's that way everywhere?
SAM: I think in the Third World countries, where the standard of living isn't so high, people rely on their religion a lot more, and it becomes more of a way of life. There's a lot more at stake.
ST: I see everything that way, not just religion. Political beliefs.
MRR: Given that we live in this country, do you see any realistic hope of anything changing since things are so easy, people so lazy, that there isn't any motivation?
E: Well, basically you've got to come to the revelation that life is difficult. Nothing's easy.
ST: You can get a lot of pleasure out of that difficulty though.
E: We've desired that. But for that to be a standard, I don't know what would have to happen.
ST: Yeah, in the short run it's easy to take the easy way out, although in the long run that just adds up to a shallow, vapid life.
MRR: So relate this all to punk.
E: In Dante's Inferno, you have the people in the first circle, doomed to run around chasing a flag..the indecisive ones. Another flag will come along, and...So, what I see happening is this rallying cry of "Think for yourself". OK, think for myself..
ST: Think I wanna go...drink a beer.
MRR: Well how is that any different from what you've been saying about how people have to struggle to think for themselves?
ST: That's someone telling you to think for yourself. It's like, "Repeat after me".
E: You've got to think about thinking for yourself. What's called for, in lyrics, is a subtler approach. How much space do you have for creative thought in a song that says "fuck religion"? There's got to be more slack, not party lines.
ST: I see the system of the punk network as being receptive to our ideas. I see some kids thinking for themselves. Creative, insightful things that don't happen in any other mileau. Go to a rock show. Then go to a punk show. There are kids there with literature. Sometimes it's really crap, but still they're doing something. Sometimes, though, it is parrot activity.
E: I see all that as being much more productive. But being in a band, if I had let it, would have made me less intelligent. You get so involved with getting shows, booking, buying instruments, who likes you, who doesn't. You get trapped. Whereas a magazine is an individual effort in some cases. Mine, it encouraged me to think a lot more than a band has.

WHIPPING BØY

ST: Even the nuts and bolts of it, how big it's going to be. I see that as a conceptual leap in itself.
MRR: So you're saying the printed media is more stimulating?
ST: Or art work. But sometimes I'll hear a song that'll do the same thing..a real clever thought that's done in a positive way. Also, it's the energy of kids, that focused attention , that is really refreshing. Some of us are trying to channel it, in a way, down in San Jose, by starting a B.Y.O. Adrian, Ara, Cavilan. Me, yeah, I could do it, but these other guys are so energetic, constantly generating ideas. That's what keeps me from falling into that rut, that easy way of doing things.
E: By the way Tim, what did you think of our record?
MRR: I liked it actually, I was..
ST: Surprised?
(Laughter)
MRR: Well, I hadn't seen you guys since before your last tour, and when I had, I had gotten somewhat bored due to the length of the sets. E: Yeah, we saw a video tape of ourselves, and we got bored watching the tape.
ST" So we cut out a lot of the songs we all hated..
E: And shortened the sets. The stuff we're doing now is even different from the record. We're constantly changing. Now we're even delving into 60's R&B and psychedelia. We do what we want.
MRR: Another subject. I read once about how some guy claimed you guys were sexist.
ST: Some guy at Stanford who had his head up his ass. He took one look at us, and painted us as sexist, racist, ageist, and fascist. We're none of that. Personally, I'm very anti-sexist. In any scene though you see sexism.Look at R.E.O., STONES-vicious, raspy sexism. The sexism portrayed in punk alot of times is tongue- in-cheek, which is not necessarily good..it's like racist or sexist jokes..not as bad as real sexism, but it engenders the same thing. Or the sexism is sort of unconscious, which I consider to be more damaging and dangerous. Also, I can't see these certain guys in the scene who cut themselves off from ½ of the population..people who have ideas. energy, who are interested in the same things, but are cut off because they're women.
E: What happens is people tend to generalize from individual experiences. You have two shitty relationships, and you're ready for this kind of thing. A lot of it is that locker room jock mentality. It's maintained out of habit.

ST: It's easy to hang around with just the guys and slip into that mode, talking shit.
E: They're not so much talking about women as they are just giving a reflection of themselves as men.
ST: Any sort of small group that is exclusive breeds that kind of problem.



Things are starting to happen here in Sacto. Stuart Katx opened his new club, Club Minimal, with SOCIAL DISTORTION, the VACANT, LOS OLVIDADOS, and J.I.A., as well as the FRANTIX, from Denver. The opening of this club should help the young Sacramento scene by making it much easier to put on shows, instead of searching all over town for a place to hold them. Upcoming shows at Club Minimal include CODE OF HONOR and CHANNEL 3, as well as REBEL TRUTH/7 SECONDS/the FACTION. Local boys REBEL TRUTH have just released a 9-song ep and will leave for a tour of the U.S. and Canada soon after.

Shows which have happened recently include MDC and two BLACK FLAG shows, one of them in Stockton. Bart Cavanaugh is a new promoter in Sac. and has had two shows so far, both with excellent lineups. MINOR THREAT was here April 9, along with TOXIC REASONS, 7 SECONDS, DEAD PLEDGE, and the LAMOS. It was a great show; however, the assholes who owned the P.A. didn't want to let MINOR THREAT use it when they came on, for some non-reason. Ian said in effect, "We don't want your fucking P.A.", and he proceeded to sing as if it was his last show ever. We all heard you Ian, we heard everything!

The JFA show here recently was also great. Opening up was SOCIAL REVENGE, a young local band who has improved a lot lately; they've also just released a 19-song tape. Next was DOUBLE CROSS, who were fucking awesome, living up to their excellent reputation. WHIPPING BOY and CRUCIFIX followed, both good bands who played good sets; CRUCIFIX has improved their sound with their new guitarist. JFA kept things interesting with a mixture of thrash and surf- styled songs, as well as everyone's favorite version of 'Low Rider'. There was a good crowd, and everyone had fun. Again, the only problem was the P.A. people being little boys with their equipment. Let's just hope that Stuart and Bart will work together so both will get better shows, rather than drive each other under by competing with each other.

Other happenings include: DEAD PLEDGE (Auburn) has lost their singer; the VACANT and TALES OF TERROR will potentially travel north, to Portland, this summer; REDD KROSS played a fun show in Davis along with WHITE FLAG, the funniest band alive; and the VACANT and TALES OF TERROR had a fun "mini-show"/beer-drinking session in the dormitories on the UC Davis campus.

Mike Minzenberg

HEY BANDS!
CALIFORNIA'S CAPITAL LIKES HARDCORE AND FAST MUSIC!
VORTOGRAPH
FREE CRASH + SAFE GEAR STORAGE!
VERY GOOD GUARANTEES
REASONABLE TREATMENT
BOOKING NOW FOR SUMMER
GREAT GIGS!
NO CORPORATE SLUGS!
BART: (916) 441-5203
KEVIN: (702) 322-8496
F. U.'s AUG. 17th!

REBEL TRUTH
9 SONG EP
OUT NOW ON
VERSION SOUND
$2.00 DIRECT POSTAGE PAID (U.S.)
($2.50 FOREIGN)
REBEL TRUTH
P.O. BOX 22243
SACRAMENTO, CA. 95822

Well, here we are once again...The summer begins, and so do the happenings. Clubs that would not have booked L.A.H.C. a year ago are starting to open their doors, slowly but surely. The Trubador, known as the capital of nowheresville, is doing shows with CH3, SOCIAL DISTORTION, etc. The rock'n'roll Orphanage (H.J.'s), known as the kid brother of the capital of nowheresville, is putting on kool gigs once every 2 weeks with the likes of the MINUTEMEN, ANTI, SIN34, etc. Of course, we have the Vex, which is still happening twice or three times a week. Danny Slam and Botchie are starting to put on shows at the Sun Val Sportsman Hall, and swear to keep the door price at $4 (intersted bands can call Danny at (213)766-8060 or Drew at (213)761-3045). The B.Y.O. hasn't done a show since MINOR THREAT. PUNX lost their Rollerdrome, their Wig Factory (P.T.L.), their Cathay De Grande, and, not to mention their proposed deal with Mendeloas Ballroom (in which they lost over a grand in investment fees!), the future looks????..However rising from the ashes of PUNX is a new organization called Underground Sounds...speaking of PUNX, Johnny Macias and his wandering minstrels CIRCLE ONE are recording an album for George Newbury's new label. AMERICA'S HARDCORE planning to record a 12" for Spinhead Records. BLACK FLAG's

Organizing Eastern Front #3, Wes Robinson's US Festival North.

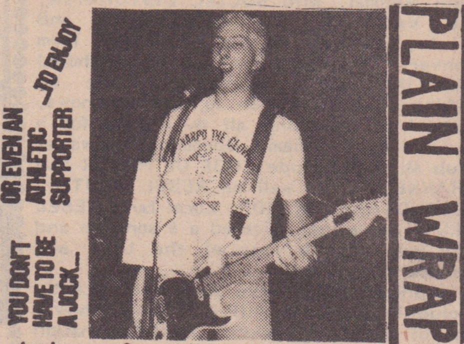
Photo by Murray Bowles

continuing battles with Unicorn Records sees Unicorn forcing SST to stop pressing their anonymous "Everything Went Black" double LP, so you better get your copy soon! Rumors have been flying around that the old FLAG are calling it quits...T.S.O.L. did definately break up, however, Ron, Mike, and Todd are forming a new band. CIRCLE JERKS have been gone for 3 months, and finally arrived back without Roger, who is rumored to be joining, get this, Jimmy McNichols (you know, Kristy's brother) band!! Ox(nard) band DR. KNOW kick out Brandon (Eddie) Cruz. Other Ox band, ILL REPUTE, to release their own EP entitled "Land Of No Toilets". New band round-up corner: STALAG 13, RIGOR MORTIS, IMMORTALS, ARMED RESPONSE, AMERICA'S

MOUNTAINMEN, ER...MINUTEMEN

Photo by Murray Bowles

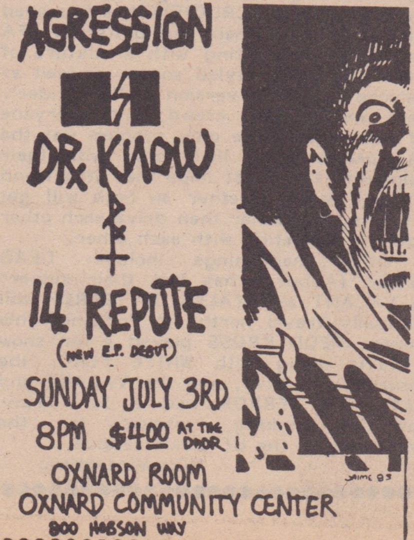
HARDCORE, and the ASCENDENTS (that's the DESCENDENTS minus Milo and Bill, plus new members)...the NIP DRIVERS are recording for a possible record..MINUTEMEN are releasing a new EP..SECRET HATE's new 12" is out. ANTI's new LP is out, along with "life Is Boring, So Steal This Record" compilation (another one!) on New Underground. ANARCHISTIC YOUTH to reform to record Yeah, yeah...

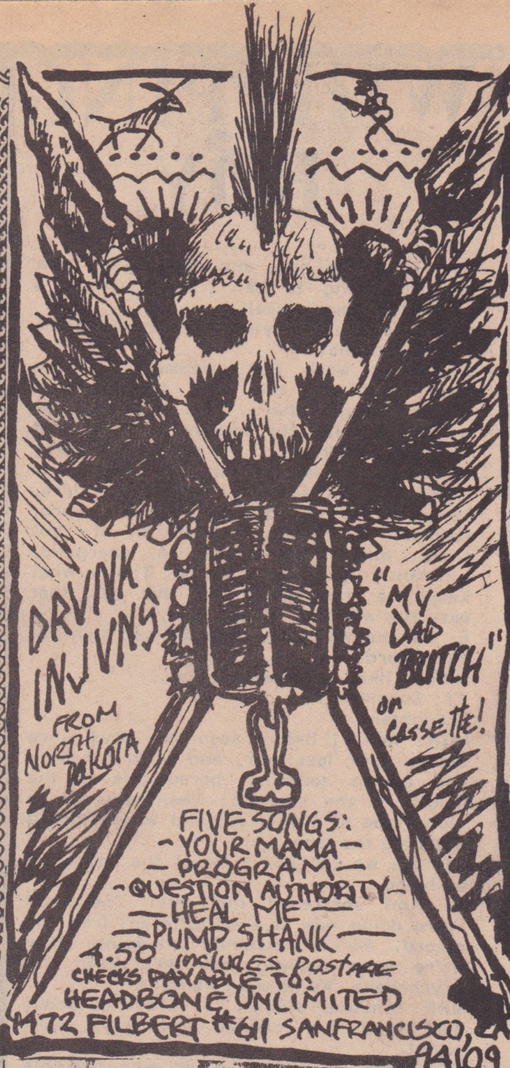


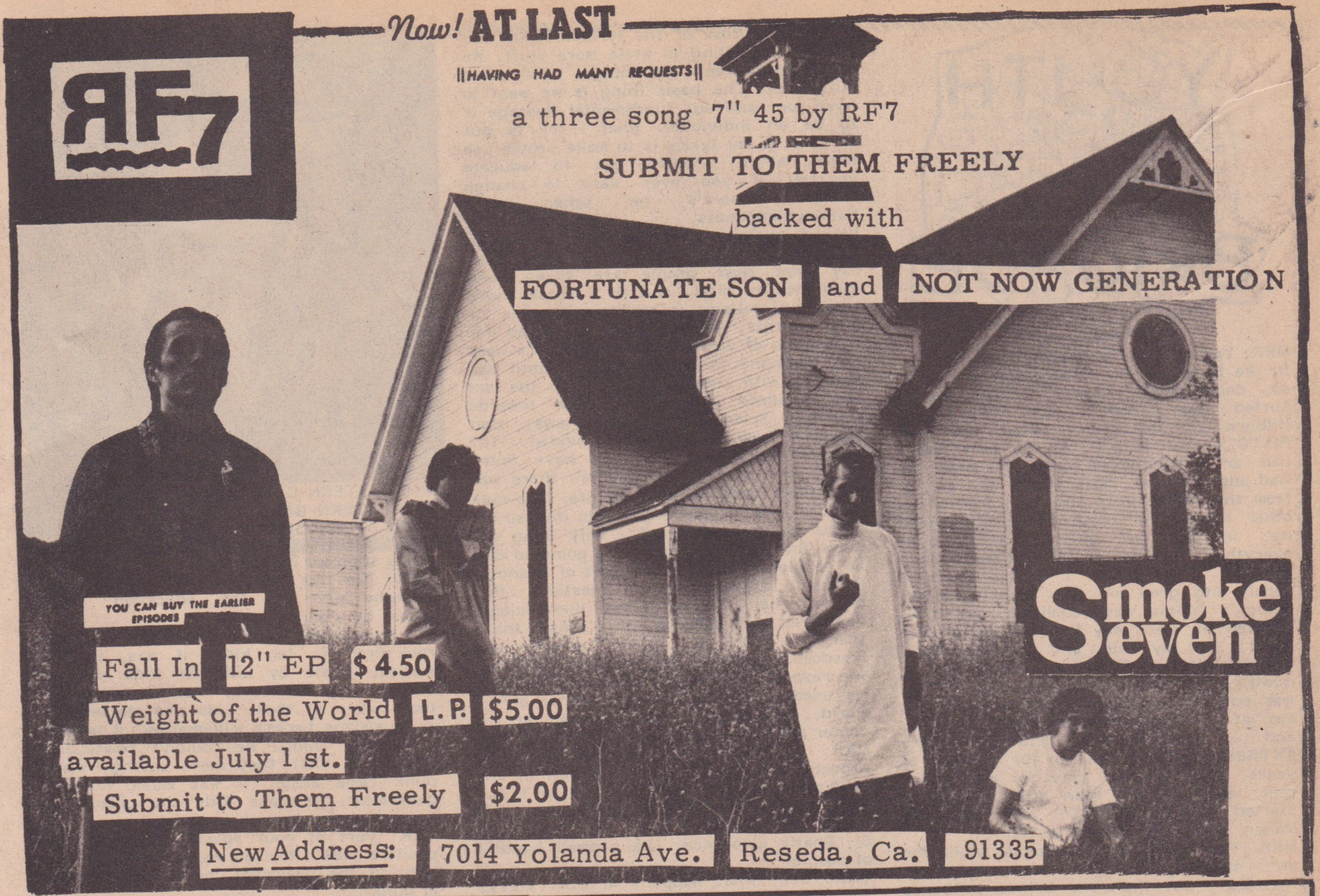
PLAIN WRAP

YOU DON'T HAVE TO BE A JOCK... OR EVEN AN ATHLETIC SUPPORTER —TO ENJOY

And now for a little editorial to end this hea reeporte...."Every day I call up promoters of L.A. punk shows and kiss-ass to get put on the bills. And wouldn't you know, I get turned down in favor of the same old bands we've been seeing booked every week of the past year. Could it be these 'promoters' are only out to make a quick buck off these overpriced shows (or should I call them 'concerts'?). okay, I'm not gonna mention any names, but it seems these promoters are relying on the 'standard' bands, and are afraid to take any chances with the newer and smaller bands. What is this, rock and roll? Dude!?? Hey you guys, I know the less established bands won't put as much money in your pockets, but how do you think the 'established' bands got started? Open your eyes...."
Dave Markey, and Drew A.H.C.







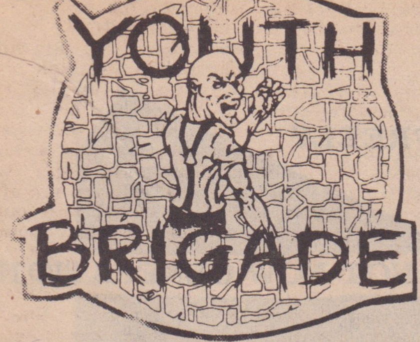
$5.00 POSTPAID ($6.00 OVERSEAS)
$1.00 EXTRA FOR 1 WEEK DELIVERY
BETTER YOUTH ORGANIZATION

P.O. BOX 67A64
LOS ANGELES, CA 90067

BETTER YOUTH ORGANIZATION PRESENTS...

OUT NOW

Fly into **AGRESSION's** "Don't Be Mistaken," with their new version of the skateboarding hit, "Intense Energy," and thirteen brand new songs, all with that aggressive energy these skateboarders from Oxnard, Calif. packed into their three great songs on last summers sampler. Includes such standout tracks as "Body Count, It Could Happen, Insomnia," and the title track. So "Don't Be Mistaken," get the new debut album from **AGRESSION** before it is too late, on B.Y.O. records.



MRR: You guys are a veteran band..

S: We began as the MESS, back in '77 or so, doing mostly covers, caused we all surfed. then I read an article by Robert Hilburn in the paper about the SEX PISTOLS show in S.F. At the same time I had an existentialism class- I swear to God-and in that class there was a guy from the SCREAMERS and guys from a few other bands. All these things influenced me, in the fall of '77. It brought everything together that I had been living the last three years. I wanted to be a rebel, and grew my hair long-I thought being a hippie was rebellious, but then realized we were way too late. So at that point I cut my hair, and started writing original material. That band lasted for six months, and then in the spring of '78 we met some of the original punks that hung out at the Canterbury and the Masque, and we started this band called the EXTREMES, which went on for a couple of years. That got too arty for me, and I quit, as Mark did soon after. Then we started YOUTH BRIGADE after Skinhead Manor, end of the summer of '80.

MRR: You have a pretty unusual sound for an American band. it's definately American, but there's a British influence too.

S: First of all, we're Canadians. Maybe that has something to do with it. We like to think that. But, people are always trying to divide the whole thing up into hardcore, punk, this and that. Personally, it's kind of ridiculous. It's all punk as far as I'm concerned. Yeah, there are different styles and sounds, and if you want to put yourself into a category, fine. Mankind tends to try to simplify everything, so people have to do it.

A: We just take the music we like and incorporate that into our music. I like a variety of music- everything from C & W, classical, alot of jazz.

S: He was going to play with LEVI AND THE ROCKATS.

MRR: He looks like it.

S: People like to associate us with "Oi" stuff. We're into the chant thing. We're into vocals. to me, the most important part of the music is the vocals, cause that's the lead instument. It should stand out above everything. It's really important to have a melody.

A: So it sticks in your head.

S: I don't like all thrash bands. I like MINOR THREAT because I think Ian "sings". In alot of thrash bands, the singer sings what the guitar plays, and there's nothing to distinguish the two. Same rhythm, same melody. Lately, alot more hardcore bands are starting to get melody in their singing. it's alright if you yell, but there's got to be definition between vocals and guitar. It's hard enough to hear what people are singing. We want to be able to have people hear the vocals.

A: Alot of bands, when they start out, try to complicate things. Too much, it just sounds like noise. We're now trying to simplify it. MRR: That's your musical approach. How about your message approach. Is that something all three brothers are going on?

S: I write most of the lyrics. Adam and Mark are starting to write more stuff. We tend to agree on things. I'm more outspoken. The basic thing is we want to have fun, and our fundamental message is to be an individual. What i try to put forward in my lyrics is to make people use their minds. You've got to educate yourself if you ever want to change things. There's no other way. Narrowmindedness, discrimination, hatred..everything we think of as bad in the world..is a product of ignorance. They say that most people are sheep, and ignorance is bliss. and in a sense that's true. But religion is really responsible for alot of that. Western man has lived for thousands of years under religion;it's been the dominant force in his life, until say starting with the Renaissance. In the last few hundred years it's gone towards science. Science has taken away that 'security' which religion provided. The religion thing was "If you havr faith, you'll go to heaven". You knew there was something better after your life. The main fight in life is you're going to die, so life seems so meaningless. The only thing you know for sure is that you're going to die. So religion gave life some sort of meaning. Religion answered the questions that couldn't be answered. And then science destroyed that security. In a sense, that's scary. But it also gives you freedom-freedom of choice. And that puts the responsibility on yourself, on mankind. He used to put God at the center of the world, but now he's put himself at the center and has no one else to blame.

MRR: It seems that one of the main aspects of punk was a rejection of the religious, sheep mentality. Now in L.A., we find religious "born again" punks. Isn't that a contradiction?

S: That's ignorance. It's a small handful of people.

MRR: Well, what happens in L.A. always spreads.

S: People will only notice that because it is such a contradiction.

MRR: So you said that science was wiping away all this, yet religion seems more entrenched than ever..Moral Majority here, Islamic Fundamentalists there.

S: People are going back to religion because science hasn't answered everything. Darwin wiped away the idea of man being created in God's image. Science, in a way, only gives you more questions, not answers. So life is a search for meaning. It's a struggle between rational and irrational, overcoming your animal beginnings. The reason people go back to religion is because there's no security

Photo by Maurice

SHAWN STERN-GUITAR
ADAM STERN-BASS
MARK STERN-DRUMS
Photo by Murray Bowles

being supplied by science.

MRR: Tie this into punk now. Why would someone who has this education, these ideas, be a punk?

S: Our whole band philosophy is that rock'n'roll is for kids. it was, in the sixties, music by kids for kids. But it became big business; record companies took over. all those kids who started out as musicians became millionaires. it became a security thing. We couldn't relate any longer to what they were saying. when punk came along, it was music for our generation. It gave kids the chance to express their ideals through music.

MRR: Part of your specific message is a positive view. How do you maintain that in light of the prevalent 'no future' attitude of punk?

A: A lot of people just complain, sit on their asses, and don't do anything to help

MRR: What are some of the things people can do, or you're doing by example?

S: Again, the most important thing is to educate yourself. Ignorance is your worst enemy. if you can get something out of school, go ahead. I, myself, can. alot of people don't. You've got to get past all the bullshit, and pull out of it what you can. Read books, read everything you can. Alot of people can't fucking read. That's totally ridiculous, it's the 20th Century. Also, a lot of people think the early punk bands were all cynical and negative. it's true, in a sense, but it was also a parody of society, especially in England. Punks just reflected society, to an extreme. American punk music is more positive because it's a different society. You can do alot of things here. You can express yourself in a band. In L.A., that's not too easy, cause you have the cops trying to close down all the shows. Even though it seems like there's no hope...I have a kind of cynical optimism. Existentialism, to me, put together my whole life. These guys, in World War II, their whole country was taken over by the fascists, and it seemed like there was no hope. The most atrocious crimes in history were committed, and yet they still had hope, still fought. You've always got to fight. That's what life is all about, to find some meaning, even in the face of the world seeming like it's about to blow itself up. That's the only thing that's going to give your life meaning. You've got to push. You can't give up. That's why Albert Camus said the biggest cop out in the world is suicide. You've got to fight to better things, to be responsible. Every person is responsible to himself, and, as an example to all mankind, he's responsible to everyone. One should act accordingly. That's my basic philosophy.

MRR: Now tell me about your organization

B.Y.O. (Better Youth Organization), and how it functions within that philosophy?

S: Going back to the beginnings of the L.A. punk scene. It was literally "100 Punks", as GENERATION X said. Me and my brother were among the very few 'kids' involved. Most of the older punks thought they were all going to get recording contracts..a few did, X, GO GO'S..but most eventually dropped out. So when the surfers and skaters became punks, we saw all this incredible energy and power, and thought "God, if everyone was united". The older punks were saying "Fuck the new kids, they're a bunch of poseurs". That's a bunch of shit. My philosophy is, if you're in it now, that's what matters. 5 minutes or 5 years, it's your attitude now that counts. So punks were getting caught up in this territorial bullshit. They think there are so many punks. When they get out of the scene they realize that 99% of the world doesn't know anything about punk rock. If they could keep that in mind more often, things would be a lot better off. So we wanted to get everyone united. We started Skinhead Manor, but it didn't really work out. We realized you couldn't get anything done without money. You have to have some kind of income, capital. So it fell apart. then we got the band going, and then Godzillas. It was the kids who ran it, kids who booked it, kids who bounced it, kids who came, kids who played. It was great fun. Unfortunately it folded due to police pressures, and the guy didn't have it legal in the first place. But out of that came a really positive attitude, and BYO really took off. We got some money out of that. But we gave up on the idea of uniting everybody, cause we realized if that happened, things wouldn't be the same. The energy level, the tension..you can't get everyone to think the same. Try to get people to express their ideas, but remain an individual. Sure you've got to coordinate

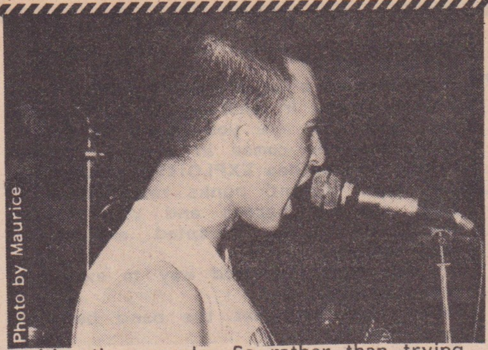


Photo by Maurice

with other people. So rather than trying to unite people, we tried to stop the outside exploitation. Try to take the business into our own hands. We took examples from people like SST, what Maximum RnR is doing up here, Frontier, independent labels, people who are putting on shows themselves. Trying to do all that in one. So basically, it became more of a business oriented thing than a philosophical thing. It was more for the bands than the kids, although it's for the kids in that all the money we get is regenerated into doing more things, keeping the money within the scene.

MRR: What are some of these projects?

S: We have a record company, to put out new bands. We put on shows we think are fair. New bands get a chance to play on compatable bills, the price is fair, the sound system is good, and kids won't get hassled. Outside promoters take the money away, and don't give anything back. We don't deny that we don't make money off things, but we feel if we (BYO) work our asses off, we're entitled to make some money off it.

A: It's definately not charity.

S: We're trying to set up a network thing across the country, uniting the business aspect of the scene. Then bands can travel around the country, can find a BYO or similar organization, who would put them up, get them gigs. A self-supporting thing. The whole purpose of this is..the kids make the music, the kids come to shows, so the kids should do it all on their own. The purpose of this is show people that we are responsible, we're not a bunch of fuck ups.

NEW SHIT FROM THE ALLIANCE:

NAR-012 "MILO GOES TO COLLEGE" THE DESCENDENTS LP
15 songs from the heart. Both a miracle and a true classic. Produced by Spot. $5.00 post paid

NAR-013 "MIGHTY FEEBLE" Compilation LP
20 songs from 20 of the feeblest this side of the Rockies. Includes pieces by MARSHAL MELLO, ELEVATOR (GREG GINN AND BILLY STEVESON), SPOT, KAMIKAZE REFRIGERATORS, SEVERED HEAD IN A BAG, and JIMMY SMACK and more! $4.00 post paid

NAR-014 "HOMAGE TO NADA" TRAGICOMEDY EP
12" 45rpm. P.V. boys moved to Pedro to make music. Crane still lives at home. Blast trio dedicated to the construction of kick-ass songs. $4.00 post paid

NAR-016 SECRET HATE EP
12" 45rpm. From Long Beach. Knocks the shit out of anything trying to compete with it. Produced by Spot. $4.00 post paid

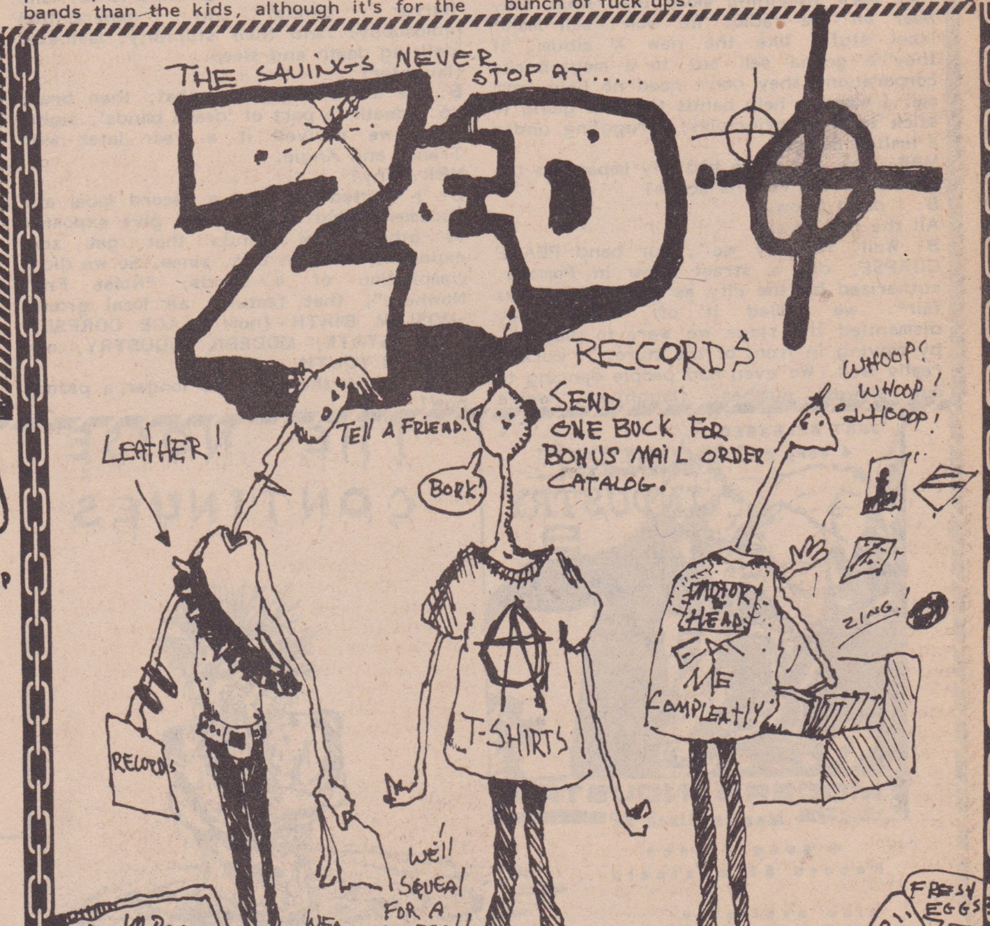
Get these layers of shit for $4.00 each post paid:
NAR-001 "CRACKS IN THE SIDEWALK" featuring BLACK FLAG AND MINUTEMEN.
NAR-003 "CHUNKS" featuring BLACK FLAG, STAINS, and THE DESCENDENTS (both of these are 12" 45 rpm. compilation records)

and more shit for $3.00 each post paid:
NAR-004 "JOY" MINUTEMEN EP (3 songs)
NAR-005 "FAT" THE DESCENDENTS EP (5 songs)
NAR-006 "MIND GARDEN"/"HAPPEN HAPPENED" SALAVATION ARMY '45
NAR-008 "FEEBLE EFFORTS" Compilation EP (the predecessor to "MIGHTY FEEBLE"), featuring JACK BREWER, D. BOON, and KEN STARKEY. This shit is all the way live!!!
NAR-010 "IN A FREE LAND" HUSKER DU EP (3 songs)
NAR-011 "A COLLECTION OF QUESTION MARKS" PLEBS EP (4 songs) all this shit is 7" worth!

"LAND SPEED RECORD" HUSKER DU LP recorded live at the 7th st. entrance in Minneapolis in 1981. Really good shit. $5.00 post paid

Make all shit payable in US funds to:
NEW ALLIANCE RECORDS
P.O. BOX 21
SAN PEDRO, CA 90733

send for free catalog



PUNKS IN POMONA

PEACE CORPSE

BILL(WILLIAM WARBUCKS)-VOCALS
JULIANNA-GUITAR
TRACEY-2ND GUITAR
ANGIE-BASS
DANNY-DRUMS

MRR: How long has your store, Toxic Shock, been around, Bill?

B: Since '79. I wanted to create a place for people to get alternative music, other than going all the way to Zed in Long Beach or something. (Pomona is 40 miles out of L.A.). The chain stores wouldn't touch the stuff. I wanted to give exposure to the bands that were putting stuff out but didn't have good distribution.

MRR: Things are getting better now, distribution- wise. Can you hold your own?

B: Yes, and we've ventured into mail order the last couple of years. It's expanded quite a lot. There's people out there in Alaska, etc., who can't get the stuff, who are highly interested in music that says something more than what they hear on the radio. We won't sell major label stuff, like the new X album. If they're gonna sell out to a mega-bucks corporation, they don't need no help from me. I want to help bands that are going to stick to their principles, struggling under a limited budget.

MRR: Has the store had any impact on the growth of the Pomona scene?

B: I don't know..

All the rest: Yes!

B: Well, recently we , our band PEACE CORPSE, did a street show in Pomona, authorized by the city as part of an "arts fair". we pulled it off, after they dismantled the stage we were to play on, by moving in front of the store. It worked really well. We even had people dancing to our slowest number. (laughter). we've gained some kind of acceptance now.

MRR: Does the store help make more new kids aware of punk?

B: I've seen a lot of metamorphisis. Some kid will come in and say "punk's gonna die, and what are you gonna do then?" Next year he comes in with a mohawk asking for the new EXPLOITED album. I've also seen 'instant' punks revert back to their old pot parties and VAN HALEN too...just to be accepted and avoid confrontation.

J: The store's a good way to exchange information too.

MRR: How long has the band been in existence?

B: Me and Julianna started out 2 years ago with a couple of previous members, under the name MOSLEM BIRTH. It was a parody of the trend of 'horror rock' bands in L.A. at the time.

J: It was right after Roz of CHRISTIAN DEATH 'left' our store.

B: There were rip-offs and drugs around, etc. To get that bad experience out of our system, we started MOSLEM BIRTH...a natural reaction to that experience, and 'horror bands' in general-that philosophy...and their stupidity, laziness, idolizing death and sleep.

(laughter)

B: We did one gig like that, then broke up...death is part of 'death bands', right? Then we revived it a year later with Tracey and Angie.

MRR: Why?

B: I wanted to start a record label and document what we did, and give exposure to other local bands that get zero exposure, even in L.A. zines. So we did a compilation of 4 bands, "Noise From Nowhere", that features all local groups -MOSLEM BIRTH (now PEACE CORPSE), KENT STATE, MODERN INDUSTRY, and MANSON YOUTH.

MRR: So is the band no longer a parody now?

B: We cover a lot of other subjects.

J: That's why we changed the name.

MRR: What are some of the things your trying to get across?

B: It's the basic theme of getting people to think about things, which has been said a thousand times already. We still like to inject a bit of humor and cynicism into our lyrics. Like 'old people are dying on the streets'...

T: Condominiums.

B: Bag ladies, Quincy media punks..

J: Life in Guatemala.

B: Yeah, "President In Camouflage" is about their 'leader' Rios Montt, who's financed by moral majority type Falwell goons. If people don't conform to his born-again Christianity, they make corpses out of them....the Indian population.

MRR: In what ways do you feel your band is set apart from others?

T: Physically, we're so far from L.A. Isolated. B: Between Riverside, L.A., and Orange County, all of whom have their own scenes. J: Plus, we play a different variety of music.

MRR: One thing that makes you different is that you have two women in the band. How does that affect you?

J: When we play nude on stage, it really helps (laughter).

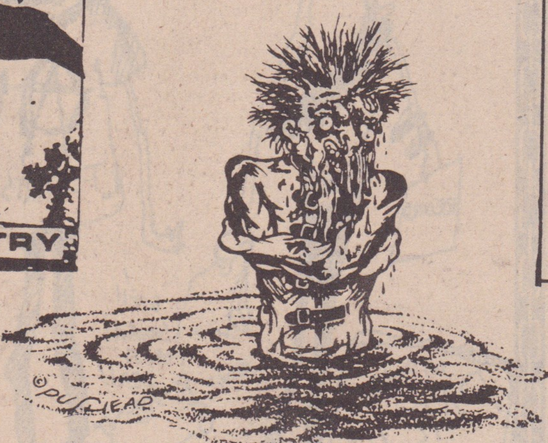
JUST RELEASED:
4 song EP

MODERN INDUSTRY
Man In Black EP

4 song 7 inch
Record $3 postpaid

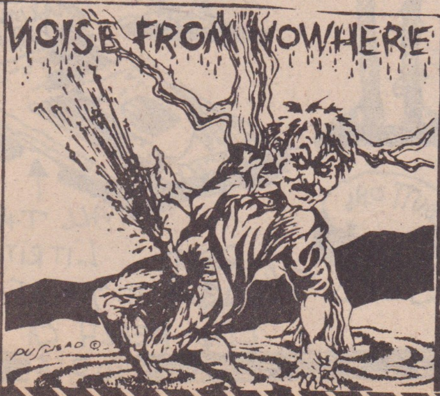
also available
on cassette with
bonus garage tracks
only $3.50 postpaid

THE NOISE CONTINUES



6 song 7 inch
Record $3 postpaid

also available
on cassette with
bonus live tracks
only $3.50 postpaid



LIMITED RED VINYL EDITION
Suburban sampler
(record only)
$3 postpaid

SEVEN INCH RELEASE
WITH
MODERN INDUSTRY
MANSON YOUTH
MOSLEM BIRTH
KENT STATE

OUT NOW! ON
TOXIC SHOCK Records and TAPES

BOX 242 Pomona CA 91769

send 50cents for MAIL-ORDER catalog

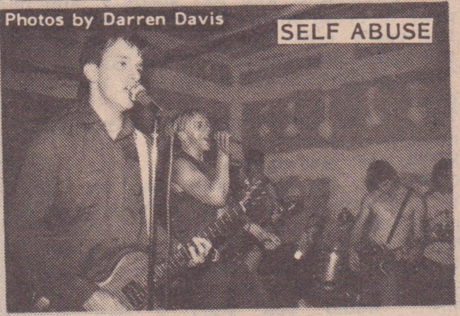
ATTENTION BANDS! Toxic Shock is accepting tapes from obscure and isolated bands for a "Son of Nowhere" compilation album. Ask for information

VIVA LAS VEGAS!

Hello from fabulous Las Vegas. there's always been a fairly large scene here, but never anywhere to play (sound familiar?). When gigs first started, there were 3 bands in town: SELF ABUSE, SUBTERFUGE, and SIGNAL 30. M.I.A. also got their start here, but moved to So. Cal. SELF ABUSE has been the most prominent band, playing every other weekend in backyards, garages, kitchens, and any other place they could find. They've been really consistent, and developed into a really diverse sounding group. Unfortunately, they split up, but still do reunion gigs. SUBTERFUGE and SIGNAL 30 split up, evolving into A.W.O.L., a wacky band led by Andy (the Jerry Lewis of punk). Many other bands have formed, such as the ADDIX and RED EXIT. They never played, but kept Old Milwaukee in business. Besides A.W.O.L., we currently have 2 more bands playing the weekends: F-8 and the re-formed SUBTERFUGE. F-8 describe their music as "Lebanese roll fusion surf noise with a fuzzy edge". Big Sean, an ex-football player for UNLV, is on vocals. Sloppy Joe plays bass, Hard Corey on guitar, and Mark on drums. The members of SUBTERFUGE are Marky on vocals, Gig "The Pig" Slaze on guitar, Jon on bass, and Steve on drums.

Since we have acquired a warehouse, Room 13, we have had alot of great gigs with out- of-towners like SOCIAL DISTORTION, 7 SECONDS, MISFITS, SHATTERED FAITH, DISCHORDS, AGENT ORANGE, etc. We've got a wide cross section of kids here. There's people into English punk, skinheads, and loads of general punk herberts. We also have a fanzine called Civil Disobediance. We've got 2 places to hang out: the Record Exchange (owned by Wayne who is a great guy and supplies us with all the latest in punk, etc), and the Hair Zoo (owned by 'Z' and Jerry. we also have a radio station, KUNV, that will play anything. If you have something for us to play, send it to Darren Davis/ 1333 So. 15 St/ Las Vegas NV 89104. We promise to play it, and if your band is in town, we'll take you to the station for an interview. We also have a compilation tape called "Viva Las Vegas" featuring 20 original songs by local bands like M.I.A., F-8, SELF ABUSE, SUBTERFUGE, and TWISTED MORALS. If you want a copy of it, send $5 to Marky/ 1600 Rochelle #66 / Las Veags NV 89109. We'll throw in a free copy of our zine too! If you want to play Vegas, call Big Sean at (702)733- 9442, Marky at (702)737-7587, or me, Darren, at (702)384-1766. Hope to see everybody soon. We'll give you a place to stay, but be prepared to stay up late-we luv ta party! Darren. P.S. 49 ¢ breakfasts-yum yum 25 ¢ drinks-slurp slurp

SUBTERFUGE


Photos by Darren Davis

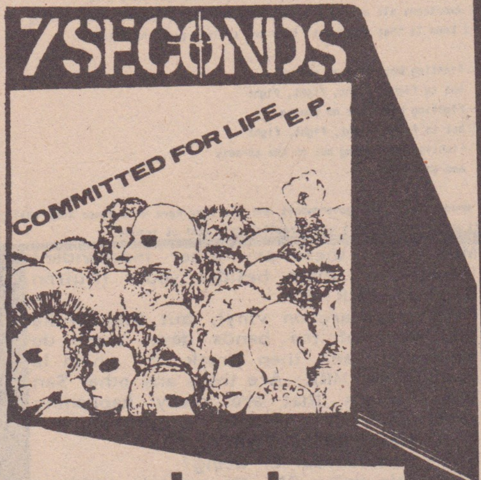
SELF ABUSE

F-8

SYSTEMATIC RECORD DIST
BERKELEY INDUSTRIAL COURT, SPACE 1
729 HEINZ AVE. BERKELEY, CA 94710
(415) 845-3352

MAIL ORDER-New Releases
J.F.A. LP.......5.50
CH3 LP..........5.75
Subhumans LP....5.50
Angst 12".......4.00
7 Seconds 45....1.75
Rebel Truth 45..2.25
CIA 45..........1.75
Feederz 45......2.25
POSTAGE-U.S.A.
$1.50 FIRST ITEM,
add 35¢ for each
additional item
WRITE OR CALL
FOR FREE CATALOG!!!
COMPARE OUR PRICES!

NOW AVAILABLE!



reno hardcore

7 NEW SONGS – 7" EP

Distributed by Rough Trade, Dutch East India and Systematic, Or for Super Fast Mail-Order Send $2.50 To:

SQUIRTDOWN RECORDS
72 S. Patterson Pl.
Sparks, NV 89431

ANGST
7 SONG 12"

DISTRIBUTED BY: SYSTEMATIC, IMPORTANT, ROUGH TRADE, JEM, GREENWORLD, DUTCH EAST INDIA, AND TWIN CITIES.

ORDER DIRECT FROM:
HAPPY SQUID RECORDS
P.O. BOX 64184
LA, CA 90064
$5 U.S.A. $6 ELSEWHERE

BATTALION OF SAINTS

The BATTALION OF SAINTS have been around for 3 years, formerly under the name of the NUTRONS. Their current line-up is:George- vocals, Chris-guitar, Ted-drums, and Travis- bass. They have an 18-song album due out in August. Interview by Erikka and Brian Edge

MRR: What are your songs about?
GEO: Well, some are political..
TED: They're comments on society.
GEO: I'm not preaching or anything. I'm saying to take notice of certain issues, like religion. There are a lot of things that bother me about religions and governments. But you can't say a country can run without a government because it'd be totally fucked up. There's a way of doing it right, but this country is totally fucked up.
MRR: Is it totally fucked up in San Diego too?
CHR: It's worse. It's a lot more lax in S.F. You can walk around up here and the cops don't really hassle you.
GEO: In San Diego, they're discriminating in certain theaters, not letting punks in.
TRA: There are a lot of problems in El Cajon, where I live. There are cowboys, and punks get beat up for walking down the street. I used to go to school, but I don't anymore because it's really bad there.
MRR: Are there many punks in San Diego?
CHR: There are about 350-400, but they can't keep a club open steadily, mainly because of cops.
GEO: When they have a club open, people who go there usually fuck up.
TRA: There are always assholes who are going to wreck it; the bathrooms are always totalled. GEO: Yeah, let's yank the urinals off the wall.
TED: Let's break the windows.
TRA: Because we're punk rockers.
GEO: And the local bands complain about having always to open. They ask, "can we play after you?" We've been around for a while, and we still open for a lot of bands. It doesn't make any difference to us, we just want to play. And these guys just want the status of being in a band and "doing a lot of chicks, man", and all this other crap which means shit to us cause we're trying to build something.
MRR: Why don't you play out of town more often?
TED: It costs money.
GEO: Right now we're real broke because ...
CHR: George's house burned down. We're going to tour when our record comes out-all over the country and Canada.
GEO: Maybe Europe.
TED: We're working with Greenworld and they've got connections in England.
MRR: Do you get much imput from the Mexican scene?
GEO: Oh, we played in Tiajuana.
CHR: They threw bottles at us. They attacked a friend of ours and my girlfriend, so I jumped off the stage into the second row.
GEO: Then we started playing some more and bottles were flying by our heads.
MRR: Are there any Mexican bands?
GEO: There was one...
CHR: LOS NEGATIVOS.
TRA: They did SEX PISTOLS covers.
MRR: Are there many Mexican punks?
GEO: There's a lot. They sneak across the border and come to San Diego to see us. We're ready to help anyone who can come up, but right now it's fucked cause the cops are really down on us.
MRR: Are a lot of the punks in San Diego real young?
GEO: Yeah, like grammar school age. There's one kid who used to sing for the SKULLBUSTERS who was about 9, and he used to bring all his friends to the shows. It's really cool, but we had a place and the cops came and pulled the curfew bit. They pulled up at 10 PM with their riot gear.
TRA: They always have their clubs out, no matter what.
MRR: What else do you do?
CHR: We do band stuff all the time, writing letters. We always write back when people write to us.
MRR: Are you still involved with B.Y.O.?
CHR: We still talk to them, but we haven't done any shows up there with them.
MRR: Would you start a San Diego B.Y.O.? GEO: It wouldn't work; people down there really don't give a fuck.

FIGHTING BOYS

Fighting boys heading off to war one more time to defend the nation
The modern warriors are out to kill with their brainwashed minds sitting in a chopper
They hover over the killing zone getting ready to land and start the attack
In the name of god and country they kill all life to get medals of glory

Fighting boys have no choice
but to fight, fight, fight, fight
Fighting boys going out on the streets
and go wild

Can't you see what's wrong with them,
it's the middle class life that they lead
They're too busy worrying about how cool they were to worry about the future
Most people in the states don't really know or care what's happening
So you best prepare for the draft it's inevitable, no more good times

CHORUS

While the soldier sits in a hole on foreign soil thinking of home girls
All he wants is to get out alive to see his home one more time
Most Americans sit around watching t.v. not worrying about the fighting
All I know is that Americans, they are so lazy and I hate them

Fighting boys have no choice
but to fight, fight, fight, fight
Fighting boys have no choice
but to fight, fight, fight, fight
Fighting boys going out on the streets
and go wild

You wonder about the governments and why they have wars cause they really don't want, really don't want, really don't want us around.

MRR: Are there any other independent labels down there besides yours (Nutron Records).CHR: No.
GEO: 5051 are on vinyl, but they broke up. Most of the bands down there do something, and then break up, which is really lame. MRR: Are there any other San Diego bands that are really happening right now?
CHR: MANIFEST DESTINY.
MRR: How is your EP doing?
CHR: It's doing OK. We ran into problems with our distributor-and I use that term very loosely. We learned a lot of valuable lessons painfully.
TED: We're still trying to get the EP out. There are a lot of areas that didn't have access to it.
CHR: We lost $5000 last year.
GEO: But we're still doing it.
CHR: We've gone too far to quit. The only way we could turn back now is to kill ourselves. We've committed ourselves too much. We don't care if we don't really get any money for it, because it's just important that people enjoy it and are really listening.
GEO: We want to say things, and it's fun, but it's not just for fun. We're trying to put something across, but we're not trying to preach, because preaching is dull. If you want that, you might as well go to church. TED: We're idealists and realists.

Photo by Ed Colver

We know how screwed up it is, but we'd also like to see it better.
GEO: I wouldn't like to see total anarchy, because that's crap. Nothing could work. Trash would be piling up in the streets.
TED: You need to have some kind of control.
MRR: What do you mean?
TED: People have to have some sort of morals and sensibilities. They gotta have common sense.
GEO: A lot of people don't have common sense. That's why they have governments, but the government is made up of individuals who are fucked up too. A human being is a human being, and if they're going to get greedy, they will.
MRR: What kind of musical influences do you have?
CHR: One thing that really pisses us off is that everybody calls us heavy metal. The reason they say that is because we can play our fucking instruments.
GEO: We play "Ace Of Spades" because we like that song. It's a great song.
CHR: There's something to the lyrics. There's also this energy charge.
TED: I like music that's going to kick you in the chest.
CHR: I admit there's heavy metal influences. I have a lot of jazz influences too.
TED: So do I.
CHR: I'm really into Jeff Beck, and Al DiMiola. There's a lot of bands out there, and I really like them, that can't play their instruments. There are a lot of bands that started out that way, and they turned out really good because they built their own style that way. MRR: What are the others' influences?
TED: Tony Williams.
GEO: There are so many. I really like DISCHARGE, G.B.H., all the heavy punk..MINOR THREAT. The influences go way back.
GEO, TED, CHR: NEW YORK DOLLS!
GEO: I like JOY DIVISION.
TRA: I like Ozzie; I grew up on BLACK SABBATH.
MRR: Any parting shots?
CHR: We've been trying to tell people this- we're from San Diego, not L.A. We're not from L.A., we're from San Diego, and we're proud that we're from San Diego because there ain't nobody else from San Diego.
Write the BATTALION OF SAINTS at:
Nutron Records/ 2015 Meade Ave/ San Diego CA 92116

BATTALION OF SAINTS

ENIGMA
Presents
All Available At A Record Shop Near You.
DICKS
DICKS
-KILL FROM THE HEART-
SST/ENIGMA
Kill from the Heart
SECRET HATE
SECRET HATE
-VEGATABLES DANCING-
NEW ALLIANCE/ENIGMA
vegetables dancing
THE SUBHUMANS
No Wishes, No Prayers
SUBHUMANS
-NO WISHES, NO PRAYERS-
SST/ENIGMA
ANTI
ANTI
-DEFY THE SYSTEM-
NEW UNDERGROUND/ENIGMA
DEFY THE SYSTEM
MARKETED BY
ENIGMA RECORDS
COMING SOON...EASTERN FRONT #2/45 GRAVE LP/ROMANS LP
Retail Stores please enquire:
GREENWORLD
DISTRIBUTION
"ONE STOP FOR THE WORLD"
Please send Mailorder inquires to
PARADOX
Paradox Music Mailorder
PO Box 2896
Dept. FB
Torrance, Ca 90509
(213) 320-1331

MYSTIC
EXPLODES
with
HARDCORE
ILL REPUTE
8song ep
MANIFEST DESTINY
4 song ep
DESTROY LA
10 band comp
WE GOT POWER
40 bands on one record
& HEAVY METAL
HELLION
single
MENTORS
ep & live lp
(213)462-9005
and more...
write for catalog
MYSTIC RECORDS
MYSTIC RECORDS
6277 SELMA HOLLYWOOD CA. 90028
ON MYSTIC RECORDS
DESTROY-LA
COMPILATION
SHATTERED FAITH
F-BEAT
BAD RELIGION
RED SCARE
STILL LIFE
BATTALION OF SAINTS
10,000 HURTS
S.V.D.B.
CIRCLE ONE
WÜRM
MYSTIC RECORDS
MLP 33124
A NEW LP
FREE
DESTROY LA
ISSUE No.5 INCLUDED
IN 1st 1000

SUICIDAL TENDENCIES

**Suicide's an Alternative/You'll Be Sorry • Two Sided Politics • I Shot the Devil
Subliminal • Won't Fall in Love Today • Institutionalized • Memories of Tomorrow
Possessed • I Saw Your Mommy • Fascist Pig • I Want More • Suicidal Failure**

DEBUT LP OUT NOW!

FRONTIER
P.O. Box 22
Sun Valley, CA 91352

UPSTART DISTRIBUTION

BANDS, RECORD CO.'S, AND PUBLICATIONS: CONTACT US

WHOLESALE AND MAILORDER: 11343 HOMEDALE STREET L.A. CA 90049

$3.75: S.S. DECONTROL 12"...$4.50: AGRESSION LP...YOUTH BRIGADE LP...SIN 34 LP...NECROS LP..."LUNG COOKIES" LP

$5.50: J.F.A. LP...SUICIDAL TENDENCIES LP...DICKS LP WHIPPING BOY LP...$6.00: SOCIAL DISTORTION LP...

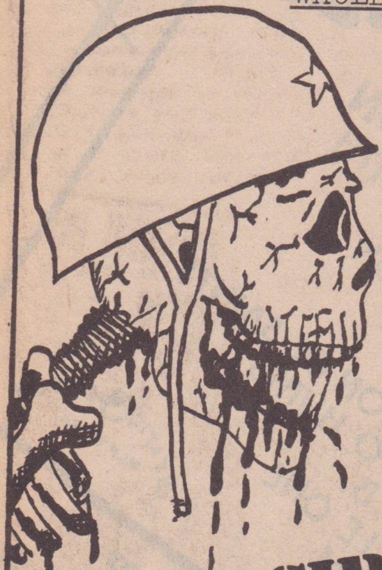
$2.50: ILL REPUTE 7"...STRETCH MARKS 7"...R.F.7 7"

POSTAGE: 12": 1 or 2 for $1.50, 3 or 4 for $2.00, etc.
7": 1 for 75¢, 20¢ for each additional disc

ON THE WAY: MISFITS 12"...WE GOT POWER LP...MORE!!!!

PLEASE WRITE FOR COMPLETE PRICE LIST!

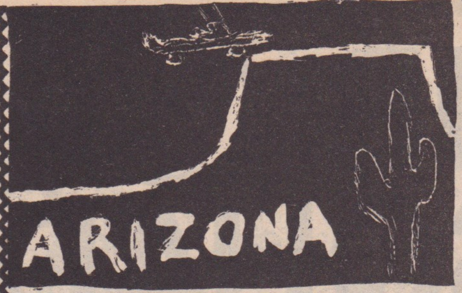
UPSTART: (213) 472-3242 - CALL FOR L.A. BOOKINGS!



CIRCLE ONE out now PATTERNS OF FORCE

$4.50
From UPSTART MAILORDER

PATTERNS OF FORCE
The Debut Album
CIRCLE ONE
FLEETWOOD RECORDS
P.O. BOX 25B13
LOS ANGELES CA 90025



PHOENIX

I'm going to ramble on for a very long time in this scene report, so please bear with me. Current events: Frank Discussion was back in town and recorded material for a new FEEDERZ LP. It will include some old material and somw new. Bam Bam played drums for the studio sessions. The LP will be on Placebo Records, as will the re-released "Jesus" EP with a new cover. The GEEZERS have run into some big problems. Grant is nowhere to be found. The name may change, but one thing is for sure, Chuck and Kevin will keep playing together, possibly with Mark on drums. At least there was no violence. JODY FOSTER'S ARMY has an album out now. Yes, it's finally done, and just in time. After touring Calif., they will head east in their cool school bus, thanks to Placebo Records. CONFLICT, that Tucson band, just recorded a bunch of songs for an album. No release date yet. They are a great band now. A new band, still in the formative stages, is Greg Mohawk's new one. They have a slightly British heavy-metal sound, and have a full set of original tunes. NRA (NO REAL ALTERNATIVE) is getting tighter and gaining fans. I hear they have some Calif. shows lined up. JR. ACHIEVEMENT is now

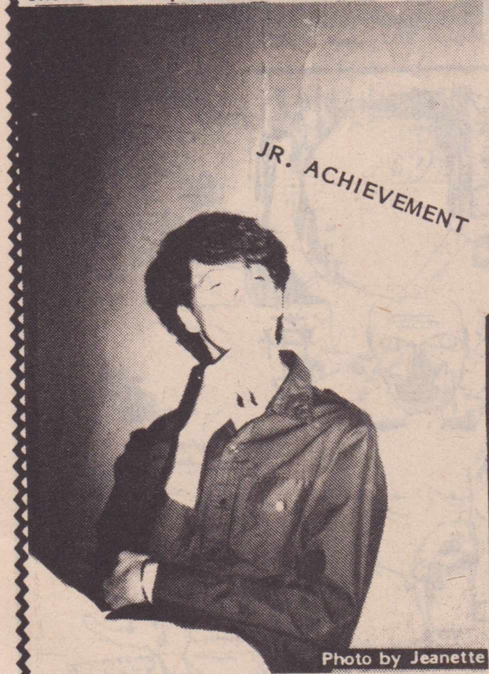


Photo by Jeanette

at the stage where I think it would be good for them to get some out of town shows. A little exposure and experience would do a lot for them. They shouldn't be trapped in Phoenix. But MIGHTY SPHINCTER should. They dress in women's clothes (how could they!). They break stuff on stage (outrageous punk violence). They smear fake blood and make-up on themselves (yick!). Then they make a whole bunch of noise while the "frony blob" of the band screams nasty, nasty, words at the crowd. It's all about as shocking and daring as a Gidget re-run. It's a punk by numbers formula for being 'repulsive punkers'. It has all been done better and years ago; remember the FEEDERZ? Lead thing Ron doesn't have the guts or creativity that the FEEDERZ did in their heyday. I guess that's nuff said. Wait, not nuff said. Doug Clark plays guitar in MIGHTY SPHINCTER and VICTORY ACRES and MAYBE MENTAL. He has rare moments in M.S., but the overall stupidity of the band holds him back. He really shines in the other 2 projects. When you watch Doug play, you know it's the first and probably last time you will hear many noises. He has a sound and style all his own.

Tony Victor won't be doing any Mad Garden shows until the middle of the summer. Decadence Nightclubette is fighting financial problems. Zines: besides mine, there is Lexicon Devil (137 E. Pebble Beach/Tempe AZ 85282) and Notes From Underground (5820 W Virginia/Phoenix AZ 85035) and Dad In His Favorite Chair (923 E Morningstar Tempe AZ 85283).

Michael C
Phenis
527 W 13th St
Tempe AZ 85281

Photo by Mofo

ARKANSAS

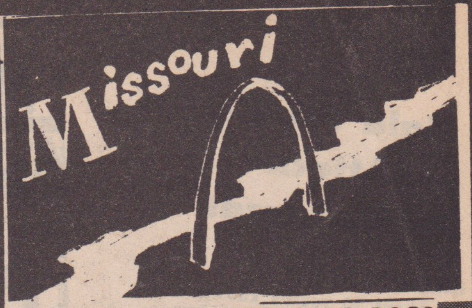
Dear Sirs,

I got your mag in the mail the other day. What a great one! I really dug it. We have no scene here in Arkansas. Some local bands, but all are rock. No punks here. PLASMATICS played here once. The RED ROCKERS, WALL OF VOODOO and other "New Wave" shit are playing here. The reason I am writing is because we have a hall - "Hall of Industry" on Fairgrounds (cap. 2,000) We have "New Wave" gigs there, but I talked to the management and they said some punk groups might be able to play sometime. Their number is (501) 224-2211 - Any punk bands that are interested call them and tell them that Tom Caufied from Vilonia gave you the number. Please, we need gigs!! I like MDC, FEAR, BLACK FLAG, SCREAM, MINOR THREAT, etc. Hope that you guys will print this and I hope that some bands will call me or the Concert Co. My address is:

Tom Caufied
Rt 1 Box 155
Vilonia, ARK. 72173
(501) 796-3642

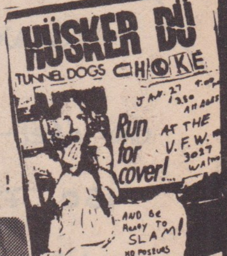
Thanx and punkers unite

P.S. I'm starting a band, but we aren't all together yet.



TUNNEL DOGS

KANSAS CITY- Things are really picking up in this old cowtown, and we now have an excellent scene that is continually growing and has a communal feel to it. We are putting on our own all-ages shows now too, and are attracting a lot of out-of-town bands . We want to especially thank DIE KREUZEN who played FREE at 2 parties. More bands need to adopt a similar attitude about why they are doing what they are doing. Last week K.C. had its' 1st Annual Summer Slam, which was a benefit put together by all the local bands. The proceeds are for ceiling fans for the hall we rent. 7 bands played:CAUSES, TILT, BROADCAST, DRUNK ALCOHOLICS, MORTAL MICRONOTZ, CHOKE, and TUNNEL DOGS. The last 2 are the only high-powered bands-CHOKE play very good punk rock with dark, evil-sounding progressions, and TUNNEL DOGS, who started as a CLASH cover band, have developed into an extremely fast thrash band who are refreshingly original, and do something different every show. The MICRONOTZ are kinda RAMONESish and are a lot of fun. More and more zines are popping up. There's Radioactive Waste/8959 E 83rd Terr/ Raytown Mo 64138, Gizmosis/3718 State Line #1/ K.C. MO 66103, and Issue. A new mag, K.C. Scar should be out soon. That's it for now. Remember, Congress sucks. Keith Glimmer



JAM SESSION WITH MEMBERS OF ALL THE LOCAL BANDS !

P.S. If any bands want to play K.C., call Dave Howard at (816) 531-8750

Edit. note-thanks to Matt Bramlette too for his help.

Bald Youths Attack Scots Guards

Carlisle, England

About 20 youths known as "skinheads" because of their haircuts attacked members of a Scots Guards band with iron bars and clubs yesterday, after taunting them about their kilts, police reported.

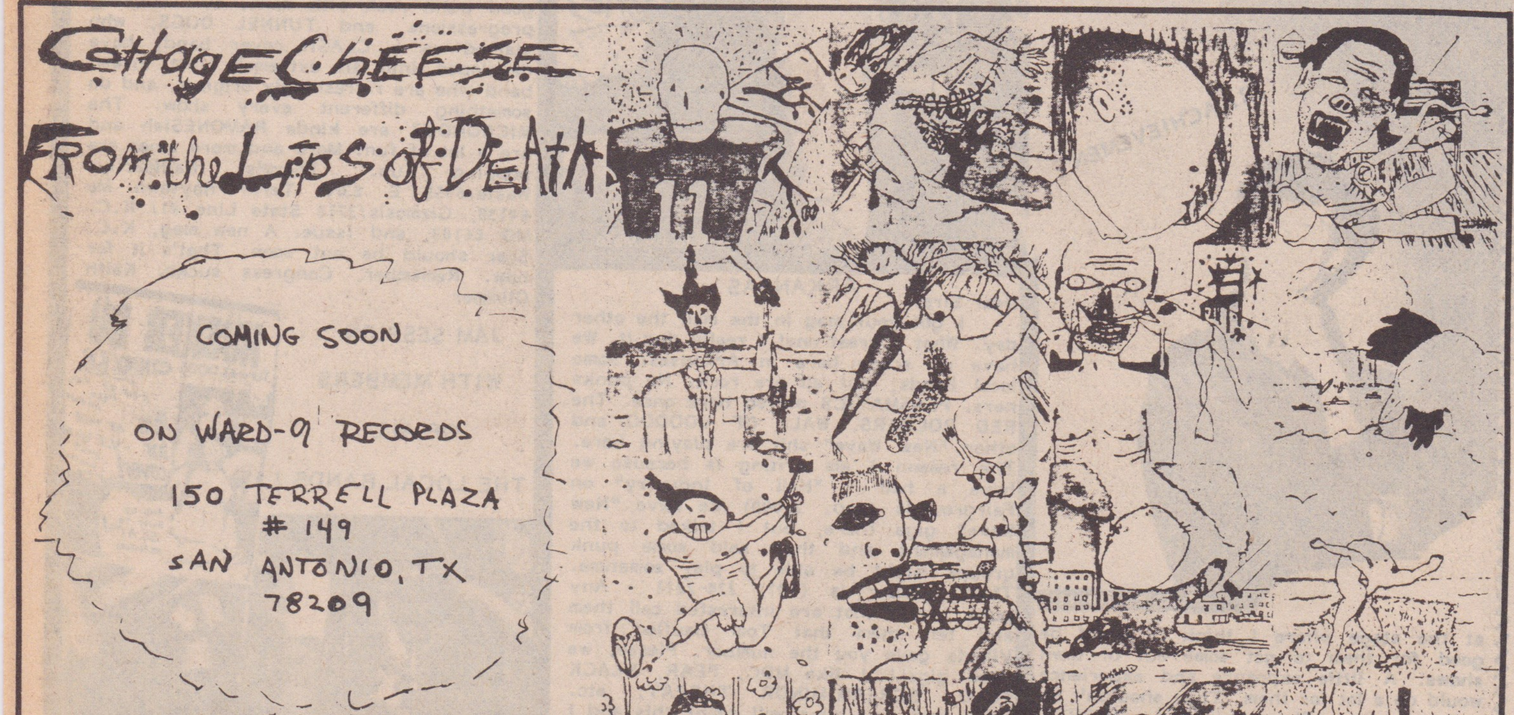
They said 11 bandsmen and one civilian were treated for cuts and bruises at a hospital. Police said several youths were arrested and were being questioned.

The trouble flared while the 40-member band was preparing to play at a summer fair at the Carlisle racetrack in northeastern England.

Witnesses said the gang of youths began joking about the bandsmen's kilts and then attacked with bars and clubs ripped from nearby buildings. Spectators scrambled for safety as police moved in to break up the fighting.

The Scots Guards bandsmen are British army soldiers.

Associated Press

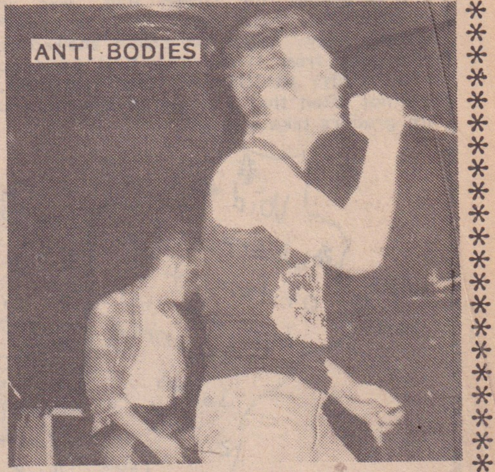


Hello! Another installment from Chicago. First off, Chicago is pretty much the center of the Midwest, making it the most accessable city for new music to be exposed in. The scene by way of people is really good; a tight compact unit of people working together to put on shows is growing constantly, which is really helpful because it gives us a chance to see bands we probably wouldn't otherwise see.
The bands here are friendly, too. ARTICLES OF FAITH help the scene tremendously by doing most of the work for the hall shows as well as letting bands stay at their house.

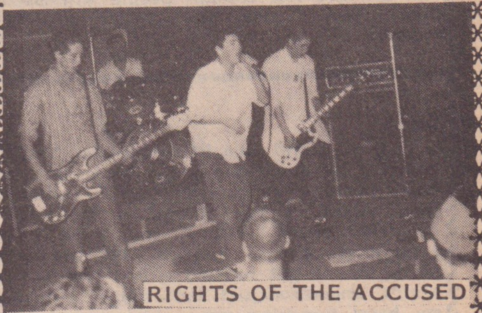
A.O.F.

NEGATIVE ELEMENT

OK, now onto what's happening with the bands. NAKED RAYGUN are lying kinda low, waiting for the release of "Basement Screams", their 12" EP for Ruthless Records. Look for it, it's great! ARTICLES OF FAITH are going on tour again, their new 7" EP "Wait" should be out any time. Dorian, ex- or part time guitarist for BLOODY NAILS (who may or may not break up because of this) is now with A.O.F., making them a 5-piece, while Vic takes over on vocals. END RESULT are suppossed to put a 7" 3- song EP out on Affirmation in the near future. The ANTI-BODIES are kinda undecided on drummers, they might have found a permanent one by now though. Both END RESULT and the ANTI-BODIES are on Affirmation's Master Tape Vol. 2 compilation. EVIL EYE or EVIL I (formerly the JUVENILE DELINQUENCE) have an "official bootleg" tape floating around town. Their new bass player, Dave, is also the brother of Keith, drummer of NEGATIVE ELEMENT. NEGATIVE ELEMENT are thinking about another record- they might do it themselves this time. RIGHTS OF THE ACCUSED's 7" 8-song EP "Mean People Suck" should be out some time on Version Sound/Feedback Records. Both R.O.T.A. and NEG ELEM plan on playing various places around the Midwest this summer. If you would like them to play, call either of the 2 numbers listed below. SEISMIC WAVES are said to be breaking up, 2 of them are going to college, but a record is planned. I hope the remaining members do something, they're really talented guys. VERBOTEN have a cult hit in Evanston ("Leave Me Alone"), where they're based. Nothing too much up with them-they recently played a church dance for a bunch of people (aged 8-14!). POLITICAL JUSTICE? seems to be in limbo right now-no one out in their area to fill in the empty spots in the band. THE END, who were on the Meathouse


ANTI BODIES

comp. cassette, have been playing around pretty regularly. They have a cool 7" 3-song EP out on Black Market REcords. New bands- K.G.B. (Kitty Guts and Brains) are planning on a 125 song cassette in the future. Songs include "Squirrel Song", "Fun With My Buns", and their classic "I Hate Sauerkraut". Look out for them. FORCED ALLEGIANCE, Oi! influenced, so it probably comes out in their music. The DRILL, Chicago's first Oi! band, are probably going to break up, due to unknown reasons. Chicago's zines are numerous-Raveup, Primitive Noise,

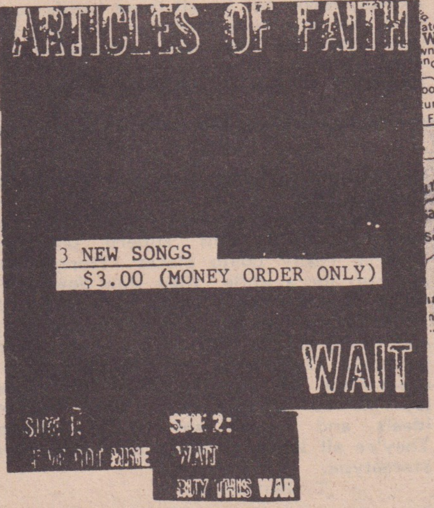

RIGHTS OF THE ACCUSED

Last Rites, and Bullshit Detector. Supposedly a new one, Anti-Fanzine is starting. Look for all of these for more Chicago/Midwest coverage. People in Chicago don't seem as afraid or lazy as they used to be to start bands, fanzines, or put on shows , which can only be good for the future of hardcore . Well, that's it from the Windy City! Anthony Illarde, editor Raveup zine(avail for $1 at 4229 W. Roscoe/Chicago Il 60641)

Anthony/RIGHTS OF THE ACCUSED
(312) 282-0907
Steve/R.O.T.A. or Barry or Chopper /NEG ELEM (312)839-8506

For hall shows in Chicago, call Pat at (312) 525-2450 or Mike at (312) 459-3435.

ARTICLES OF FAITH



"WAIT" AVAILABLE FROM WASTELAND OR AFFIRMATION RECORDS/P.O. BOX 30253/ INDPLS IN 46220

A.O.F.'S FIRST EP BACK IN PRINT. TO ORDER SEND $3 (MONEY ORDER ONLY) TO:

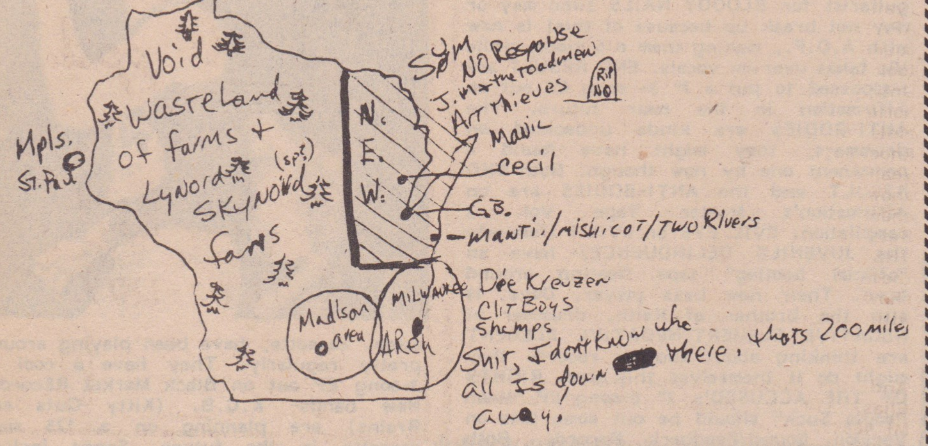
WASTELAND RECORDS
P.O. BOX 578155
CHICAGO, IL 60657

June 3 was proof that N.E.W. (North Eastern Wisconsin) can truely support a growing subculture. The gig, a first-of-a-kind for Green Bay, was an all-ages show held above the "14 Lanes" bowling alley. About 100 people showed up with ages from 11-69. The first band up was JOHNNY MUCUS AND THE TOADMEN. It's not often that you get to see 7th and 8th graders take a stand.

Next came NO. Not having played in a while, made NO loose and stupid. What can you say about a band that started (jokingly of course) with "Sweet Home Alabama". They buzzed through a set riddled with barbs to the cop who mis-understood the floor action and threatened to shut the place down. It was questionable whether they would play at all, right up until they went on, as Boo Boo was leaving for Wisconsin Dells. NO is now history.

But NO RESPONSE rules!!!!! Another G.B. band (SuM being the other) that will put N.E.W. on the map. A pair of guitars, vocals, and drums...yes, no bass player! Who needs one! Fast, frantic, rockin' tush (thanks Norb), these guys are THE GREATEST!

The ART THIEVES play in a pop/hardcore style, maybe like a thrashy REPLACEMENTS. Very good and very appealing in a strange sort of way. I can't believe they haven't been around very long. Check them out.



These kids have a lot of potential. Great songs with, from what I could tell, lyrics about being grounded, our buddy Ron, and the other things kids their age are concerned about. Their folks let them stick around for a while and they learned a lot. It's too bad not enough people witnessed them. they could be subversive little rodents.

Last was SuM (SUBURBAN MUTILATION). If you haven't heard rumors about SUM, you had better listen just a little closer (speaking of rumors, yes, their demo is done-contact Sick Teen mag). They have become more profecient since I first saw them, more than a year ago. They were fun back then, and are even more fun now. Between SuM and NO RESPONSE, N.E.W. could break open.

THE SLIT PRESS: USHERING IN A NEW AGE OF UNDERGROUND COMIC BOOKS!
1ST RELEASE:

24 pgs — EACH ISH HAS HAND-PAINTED, FULL-COLOR, DAY-GLO COVER!
ALSO INCLUDES NAME ON MAILING LIST AND FAN-CLUB MEMBERSHIP!
MAIL $1.50 (PPD) TO:
HOWARD SALMON, P.O. BOX 44124, TUCSON, ARIZ, 85733...NOW!

Here are some local zines: Sick Teen/ 708 St. Joseph St./ Green bay, WI 54301 and Law And Disorder/ P.O. Box 3224/ Green Bay, WI 54304.

Expect demos out by all these bands soon. Also, we are quite sheltered up here and don't have any idea about the rest of the state.

Markie/ P.O. Box 91 Mishicot WI 54228

MRR,

I'm 17 and live in Milwaukee. You've heard a lot about the scene here, but not many personal views. So I'd like to pitch a bitch about a few things. I go to an all-girls school, and if that isn't hard enough on the ol' nerves, I'm the only punk too. I get hassled a lot, and fights aren't uncommon(just last month I broke my hand punching some chick because of her wise-assed attitude). I don't get along with the majority of the kids, but a few of the teachers are OK. I try not to engage myself with school too much-it makes me nauseated. My "peers" are imperialistic social fanatics. Instead of worrying whether or not I'm keeping up with the latest trend, I watch the news and go out to see bands.

Photo by Mel

I.N.R.I.-now the CRUSTIES

I'm a great follower of I.N.R.I, a new hardcore band with superb potential. They're really going places. Things here pick up for a while, then slow down. It's these slow periods I detest. All the 'Billy Idols' of the suburbs take advantage of it, and creep to the city to mix with all the poseurs. They unite to take part in the observance of us. To them it's sheer joy...to us it's perverse. They live off ideals and values set by the media. They're all xeroxed copies of a prejudicial stereotype.

T. Parliament

Dear Maximum Rock and Roll,

I'm just writing to let you and your readers know about our all ages club here in Columbus, OH!So far ARTICLES OF FAITH have played with the future bringing the DICKS, NECROS, TAR BABIES, BIG BOYS, etc... We want anyone that is planning on being in Ohio to call or write and schedule a show with us!

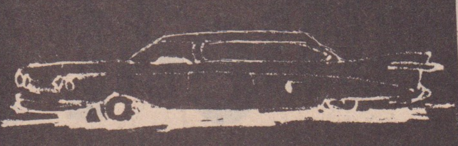
I would also like to let people know about a local bar here called Mr. Browns! DON'T PLAY THERE!

Tom the owner is very racist, extremely sexist, and a prime example of a capitalist pig Anyway, enough slagging.

Please, anyone coming through Ohio, write or call for a show, our scene is growing and we need your help!

Thanks,
Scott Crucifucks
Scott & Mary
PO Box 8151-A
Columbus, OH 43201
or call (614) 888-7994 and leave a message!

Michigan



CRUCIFUCKS

Although the E. Lansing scene has been somewhat dead since last October (when Tesco Vee of the MEATMEN left for D.C.), the CRUCIFUCKS have played around town a few times. They have recently been touring around with the Rock Against Reagan Tour. CRUCIFUCKS also have put out a 9-song cassette which includes all their classics like "Hinckley Had A Vision", "Democracy Spawns Bad Taste", "Legal Genocide", etc. It only costs $3 and comes with lyric sheets, flyers, and a bumper sticker, and is well worth the money. A few gigs have been happening

THE STATE

around the state though. SS DECONTROL played Ann Arbor, with opening bands GROUND ZERO, THE STATE, NEGATIVE APPROACH, and the NECROS. There was good attendance and no fights. CIRCLE JERKS played Kalamazoo. Two noise bands (yawn) opened , followed by VIOLENT APATHY with their new line-up. They sound more heavy metalish now. The show took place at an old gym on the Western Univ. campus, and the skate punx felt at home there as there was a huge skating rink on the upper level. They almost knocked over the video crew though. Oh yeah, I help work on a weekly hardcore show on the cable public access TV channel. Any bands with videos on either Beta or 3/4" video cassettes (if need be, VHS format also) are encouraged to send them in; we'll gladly include them on the show. Tapes will be gladly returned (help with postage appreciated). Thanks!

And the midwest scene lives on. Pete Elias/ 1104 N. Hagadorn Rd/ E. Lansing MI 48823.

HEY YOU WITH THE GLASS Eye!

7 song 7" ep

This is IT ↓

$2.50 ppd.

Gravelvoice Records
P.O. Box 1204
Columbus IN
47202-1204

Also ↷

COLUMBUS COMPILATION CASSETTE.....$5.00
BLOW IT OFF-magazine..................$0.50
MASTER TAPE-LP........................$5.00
MASTER TAPE II-double album..........$7.00
ARTICLES OF FAITH-Wait...............$2.50
CLITBOYS-ep...........................$2.50
SAND IN THE FACE-cassette LP.........$4.00

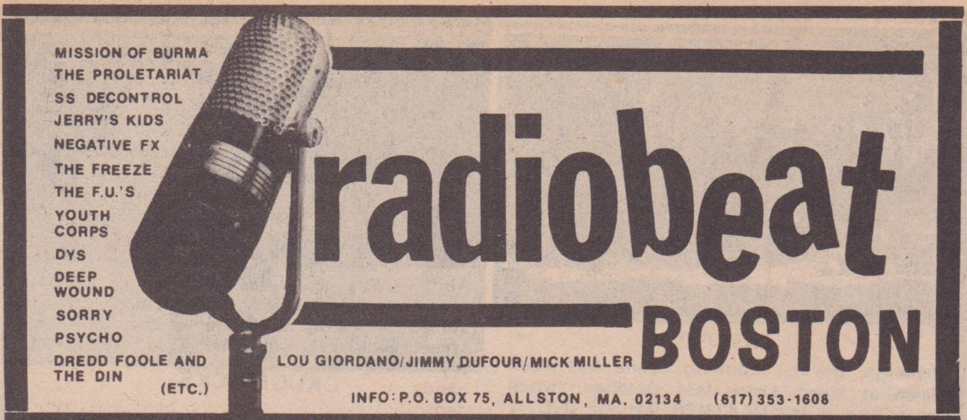
AFFIRMATION
POB 30253 Indpls IN 46220

A.O.F. "wait" 7" E.P
$2.00

MASTERTAPE I
12" compilation $5.00

MASTERTAPE II
Double Album $7.00

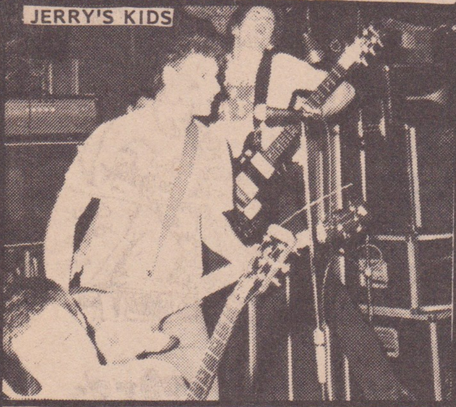
All Are Now Available
By Mail.
(Money Orders)



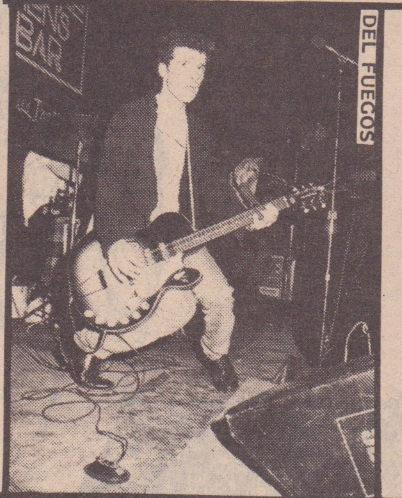
What's happening in Boston, you ask? Records. First, let's run down what has recently been released. SS DECONTROL put out their second EP, "Get It Away". It is a much stronger effort than "The Kids Will Have Their Say", with the production giving clearer way to Springa's vocals. Also, the addition of second guitarist Francois helps incredibly. SSD is leaving for the west coast in mid-July and will tour across the country on their way back home. And speaking of going on the road, the F.U.'s are lining up their "world tour". They'll be headed straight for Canada, then on to California, and hopefully making a full circle before returning to Boston. It starts at the end of August and finishes up around Labor Day. Ok, back to the grooves. PSYCHO has finally released their record, simply entitled "8-Song EP". It's on their own label, called Ac/xtion Records. There are only a thousand copies circulating, so make sure you buy it when you see it. Also, PSYCHO is putting together a cassette-only compilation, and interested bands are encouraged to send their tapes. Those are the only two disks to have come out of Boston in the last couple months, but there's a shitload more to come in the next few. The FREEZE's third vinyl offering should be out in another couple of weeks. Talk about progress: their first record was a single, then they came out with an ep, and now a full album is ready for pressing on Modern Method. It was done on sixteen tracks and sounds a lot better than anything they've ever done.

F.U.'s

SS DECONTROL


JERRY'S KIDS

The PROLETARIAT's album is still in the works, but almost ready after more than six months of recording. Hands down, it's going to be Boston's hottest record ever! Right up there with MISSION OF BURMA's "Vs". Back to the F.U.'s, another record should be out in time to coincide with their travels. Their first ep is virtually sold out, and the new album will probably be on X Claim! again. DYS has received the masters for their debut. I haven't heard it yet, but it's supposed to be hundreds of times better than their earlier tapes, which-in a word-ruled! LAST RITES is ex-NEGATIVE FX vocalist, Choke's, new band. They have not played live yet, but intend to release a record before they do. That's a switch. STRANGLEHOLD, a rock and roll band similar to early SLF and CLASH, is trying to get things together to release an ep or two. From their exciting live performances, I would say I'm looking forward to hearing what they can produce in the studio more than any other band at this moment. One other record worth mentioning is SMEGMA AND THE NUNS' single. It's called "We'll Steal Your Money" and that's all I'm going to say about it. And it's only available through the mail. In other band news: IMPACT UNIT is taking some untimely time off, because their drummer, Julie, is in California for the summer.


DEL FUEGOS

Photos by Bruce Rhodes

JERRY"S KIDS are playing out a lot, but as far as I know, haven't been in the studio for a while. They've permanently added ex-GANG GREEN guitarist, Chris Doherty, replacing Dave Aronson. They sound very intense live, like a cross between GBH and MOTORHEAD. By the way, it's official: GANG GREEN has broken up. Brand new hardcore bands include STP (who've given one radio station three different tapes of different versions of the only six songs they know how to play), MISRULE, NMA, POST MORTEM (name change is needed), DXA, and CANCEROUS GROWTH. All the aforementioned bands are comprised of high school kids, except for CG. And finally, one added note: we've got to give immense credit to producers Jimmy Dufour and Lou Giordanno for spending many hours with many of these bands and making them sound their best. Without the help of these two guys and their studio, Radiobeat, the Boston scene would suffer greatly.

In time,

Shred

contact for info, shows, whatever: c/o Frontal Assault, 33 Adams Street, Littleton, MA 01460#(617) 486-3927

GANG GREEN-terminal amputation

Punk-rockers protest Nazi reunion, clash with neo-Nazis, German police

May 22, 1983 S.F. Sunday Examiner & Chronicle

BAD HERSFELD, West Germany — Punk-rockers and other youths protesting a Nazi SS veterans' reunion battled black-booted neo-Nazis and riot police yesterday. Five people were sent to the hospital and seven to jail.

The fighting began after 100 demonstrators, many with spiked hair and studded bomber jackets, peeled off from a group of 5,000 protesters who marched 10 abreast through Bad Hersfeld's main square chanting, "Nazis Go Home!"

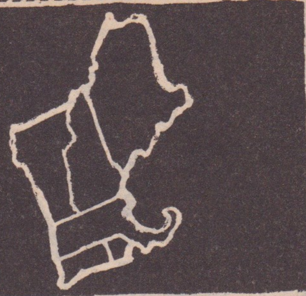
They were protesting a reunion of 500 veterans from two of Adolf Hitler's crack SS regiments and a separate meeting of a neo-Nazi group, The National Socialist Action Front-National Activists.

At first, the protesters, from trade unions and anti-fascist, left-wing and Jewish groups, paraded peacefully through the small spa town of Bad Hersfeld on the River Fulda, 80 miles northeast of Frankfurt. Some were survivors of the Nazi Holocaust.

Demonstrators said the trouble began when a Volkswagen bus full of uniformed neo-Nazis pulled into the lot and some demonstrators began throwing paint-filled balloons at the bus.

"Then suddenly, all these cops come pouring in and they protected the fascists, and that made everybody mad," said a young woman whose injured friend was taken away in an ambulance.

New England



VERMONT

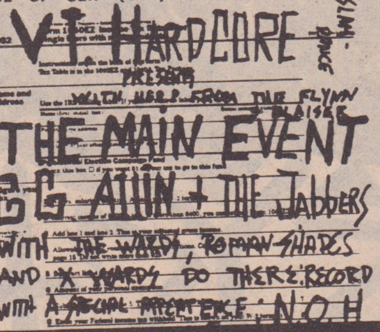
Hardcore is a limited thing here; as in limited to the imagination. No, there are a few fairly decent bands. NO FUN, a college band that played '77 style punk covers and some originals, have broken up. Other local bands include N.O.H. (NATION OF HATE), an emerging thrash band; ROMAN SHADES, a hard-edged pop-punk band; and the WARDS, who have existed in many forms since '78. The WARDS (personified by lead singer T. Curley) can essentially take credit for breaking the barriers in the punk scene here in Vermont by speaking out against the college conformist attitude that pervades this basically peaceful and untroubled area, by running provoking and funny ads in the local papers, getting thrown out of bars because of the "thrash or die" attitude, and releasing the only (as yet) thrash garage punk EP in this area. It's a ten song EP titled "The World

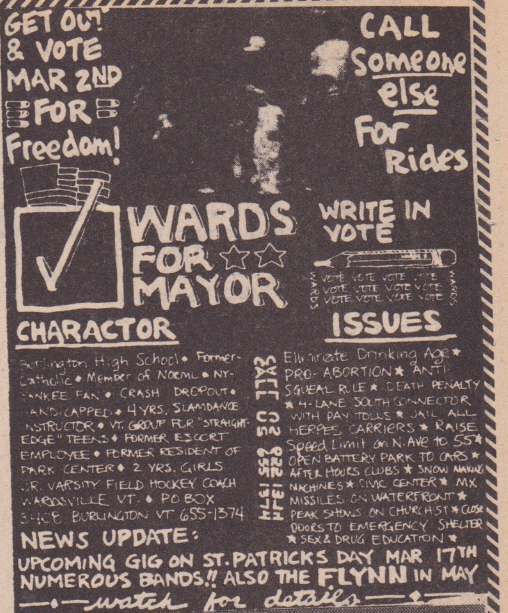
N.O.H.-NATION OF HATE

NO FUN

Ain't Pretty And Neither Are We". They ran for mayor with their issues clearly stated: fighting to conserve the rights of street minstrels was one issue. They also try to put on all-ages gigs. The hardcore bands that play here have a small dedicated audience ranging fron "no edge" to "straight edge". A majority though just stand around cracking lame , childish remarks instead of participating and listening. But to each his own, I suppose. Oh yeah, forgot to mention PUBLIC DISTURBANCE, a young skateboarding thrash band. What hardcore there is here seems to appeal to the high school kids. That's good.

We have had some out of town bands play here (OUTPATIENTS, DEEP WOUND, ALL WHITE JURY, and PANIXQUAD from Mass., and M.D.C. and D.R.I. from S.F. on the Rock Against Reagan tour). Things are picking up around here, but there's still a long way to go. Meanwhile, we;ll try to shake people up and make them think. If you want to contact us, write WARDS at P.O. Box 3408, Burlington VT 05402 or call (802) 655-1374 and ask for



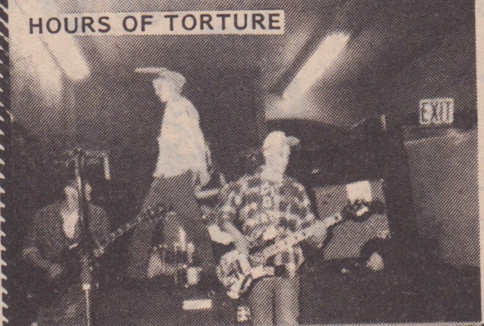


WARDS

Rat Dog, Blaze, Cuddy, or Junior The Goofy Newfie. Also, WARDS EP avail. for $5. ppd. Also again, local fanzine is Shred, Box 92, Richmond VT 05477.

CONNECTICUT

Here's a quick update from the Nutmeg state. First of all, we're no longer a one club state. An after hours club called the Anthrax is now open, due in part to a successful benefit. It's not actually a new club, but one which has been reborn. It closed in the fall due to financial difficulties. Bands who wish to play there can call Brian Sheridan at (203) 348-7983. The bands can usually crash at the club (it's run more like a hangout) if they don't have a place to stay. Also, the booking duties at Pogo's has changed hands. Anyone who wants to play there can call me at (203) 375-9430 or Bill at (203) 375-2813. We can usually find a crash for bands who need it at Pogo's as well. The best nite to play there is Saturday, and at Anthrax on Friday.



HOURS OF TORTURE

VIOLENT CHILDREN

With that out of the way, a little info on the bands. First of all, we welcome NO MILK ON TUESDAYS to our list of bands. Both CIA and REFLEX FROM PAIN have recorded EPs, which should be available by the time you read this. The disks were both recorded at Presense Studio in East Haven. The reason i'm mentioning this is because it is often difficult to find a studio that knows how to deal with hardcore. I recommend this place to any area band. They give you a great amount of freedom at very reasonable rates, and capture the sound that you want. Also, our area compilation entitled "This Is Bridgeport, Not Botswannaland" should be available very soon, probably in tape form. For any info or booking possibilities for Connecticut bands, call or write me. That's about it for now...Bands-make Connecticut a stop!!! Jeff R/1800 Huntington/ Trumbull CT 06611

WESTERN MASS.

At this moment we here are at a growing stage, as many of the bands are attempting to record and release something. Max from Growing Concern fanzine is financing a 7" compilation, due out around the middle of August. Until then, many of the local bands have low-priced cassettes out. ALL WHITE JURY have a tape ($1.50 and a blank tape) at 6 Lowell Ave/ Westfield MA 01085. OUTPATIENTS are planning to record and vinyl could be possible. Their tape is still available for $3 at 24 Laro Dr/ Westfield MA 01085. DEEP WOUND has recorded their EP, but are having financial problems. 08 ROUTE ARMY has a 3-song EP out at this moment at PO Box 923 / Northampton MA 01060. I have also heard they may get the Hanger to allow all-ages shows again. After a personnel change, the BRAIN INJURED UNIT has become more politically aware, and changed our name to BONDED IN UNITY. We also have a tape available for $3 at 60 Wildwood Ave/ Greenfield MA 01301. Nothing has been happening with DA STUPIDS. PAJAMA SLAVE DANCERS are the most hilarious band, and rumor has it they are working on a tape. RANCID ANGER broke up after their debut. ABUSE are trying to clean up their act and are also working on a club. New bands as of now are GROSS NATIONAL PRODUCT and another Jon Long creation VIOLENT PINK. Interested out-of- town bands should call one of the following (413)533-8259-Max, 773-3018-Todd, or 562-3716-Mike. Lately, out-of-towners have begun to acknowledge our presence. We've had CRUCIFIX (twice), M.D.C., DICKS, D.R.I., SS DECONTROL, FREEZE, and PROLETARIAT. Attendance has been between 100 and 300, with new people all the time. B.I.U.

OUTPATIENTS

ALL WHITE JURY

B. I. U.

→ OUT NOW ! ←

6 SONGS!

2.50 $ pp.

TO PREGNANT NUN RECORDS
23 NEARWATER LANE
DARIEN, CT
06820

NOW AVAILABLE

PSYCHO

12"-8-SONG E.P.

•PSYCHO•
•DESTRUCTION•
•DARKSIDE OF HUMAN MIND•
•ELIMINATION PROCESS•
•CONTEMPT•
•KIDS ARE FOR TRIX•
•PAPER•
•NATIONAL CLOCK SOCEITY•

SEND $5.00 PPD. TO:
A※CTION RECORDS
P.O. BOX 57
KENMORE STATION
BOSTON, MASS.
02215

TO ALSO RECEIVE PSYCHO'S NEWSLETTER WRITE TO ←
ATTENTION: MAILING LISTS

Summer in New York means hot sunny days and a flood of out-of-town bands. Along with that hoopla, some interesting developments have happened right here in ol' NY.

The big news is the start of a NY B.Y.O. The NY-BYO began on, (what many consider to be the wrong foot) by boycotting the Great Gildersleeves club. For some reason (money I'm sure), Great Gildersleeves listened to the B.Y.O.'s demand of ending a no-readmittance law, and, most importantly, to make Great Gildersleeves all-ages. The B.Y.O. has several other ambitious plans which were stated in the debut copy of the NY-BYO fanzine.

Vinyl-wise-the URBAN WASTE EP has been out for some time now, and its first pressing is sold out. A second pressing is in the works, sans Mob Style Records and on their own Wasteland Records. Differences with Mob Style led Urban Waste to take matters into their own hands. They plan on re-EQing their record, as well as doing some minor changes in the packaging. AGNOSTIC FRONT (BYO forerunners) have recorded an EP on Mob Style. Also recorded is a CAUSE FOR ALARM EP. The re-formed UNDEAD (with leader Bobby Steele being the sole survivor) have been doing some recording. Albums are in the works by REAGAN YOUTH and NIHILISTICS, and a 12" by the BEASTIE BOYS.

CRUCIAL TRUTH have re-formed and changed their name. No more thrash for those guys. VIRUS, which features Patrick and Natz, ex of the UNDEAD, as well as Jerry Williams, ex of BLOODCLOT, played their New York debut recently, and all reports were positive. Another band who made an impressive debut are RING OF GLORY, who played their first gig at the R.A.R. benefit. Other bands who played were D.R.I., COUNTERFORCE, AGNOSTIC FRONT, REAGAN YOUTH, and M.D.C. M.D.C. have managed to play more gigs in NY over the past 2 months than thought humanly possible. Next up is a report on some of the newer bands around New York. Tim and I wanted to give some differing coverage to the scene, and Javi of Big City went to work on it. That's it for now. Lyle Hysen

NEW YORK B.Y.O. NEWSLETTER

B.Y.O. stands for Better Youth Organization. We meet every Sunday afternoon at #217 Bowery, at 3. Anyone is welcome to come to the meetings. Try to bring $2 with you. We need the money to cover expenses involved in putting on shows.

What is the B.Y.O. about? We want to do shows for the sake of kids and music, not for some barowners liquor profits. We are committed to doing only all-ages shows, to not serving alcohol at gigs (because we want to do all-ages shows, and because it is a major cause of violence and vandalism at shows.), and to not disciminating against anyone because of race, sex, age, or haircut.

Our short-term goal is to put on a couple benefits this summer, with both N.Y. and out-of-town bands, to raise money for our long term goal, which is to rent or buy a permanant hall, hopefully with rehearsal space, and a place for out-of-town bands to crash. The California B.Y.O. has done all this and put out the Someone Got Their Head Kicked In compilation. Philly B.Y.O. has had a hall, but police harrasment closed it- they may already have gotten a new one. Hopefully, we can learn from and avoid this. So far, we have suceeded in getting Great Guildersleeves to do all ages shows (at least when high band guaruntees do not prevent it) to permit people to go in and out during shows, and gotten rid of one doorman who hassled people at the door. This sucess is good but we have to keep in mind that its still Guildersleeves and that its still not the ideal place to see a band. That is why we're trying to do this stuff. The Guildersleeves boycott has been attacked as "destructive to the scene". Because it might have led to Guildersleeves not booking any more hardcore. This just points out that running shows is too important to leave to businessmen and barowners who are more concerned with their liquor sales than anything about how the show goes, and who would rather just forget the whole thing than risk their liquor profits by doing all ages shows.

FROM NYC

CAUSE FOR ALARM

time will tell EP

on

R Radical Records

LOOK OUT FOR CFA ON THE WEST COAST SOON

A few words from NYC. First being the M.D.C. parade up 5th Ave, which was in anyone's opinion, the best show for a while. While the NYC Police escorted M.D.C. up 5th Ave for the annual Yippies Day parade, Dave was harshly yelling quotes from their album, and the band played a whole set from a truck moving slowly through midtown Manhattan. The highlight was stopping in front of the Empire State Building to play "John Wayne Was A Nazi". It was great to see punks, hippies, regulars, everyone actually skanking, or sort of, in the street. Intense day for us all. In may alone, we had M.D.C., NECROS, CRUCIFIX, CIRCLE JERKS, CRUCIFUCKS, in town, but could only get a few shows off. We in the NY scene who care apologize to these bands. But all is not lost, because me and a few other people in town plan to buy a hall, with a central # for out-of-town bands to call, so we can provide promo, lodging, etc. Things are looking up here. It's funny-the people who complain the most about the NY scene are usually ever around-they live too far away. Sincerely, John Watson/ 166 Norfolk St #2B/ NY NY 10008

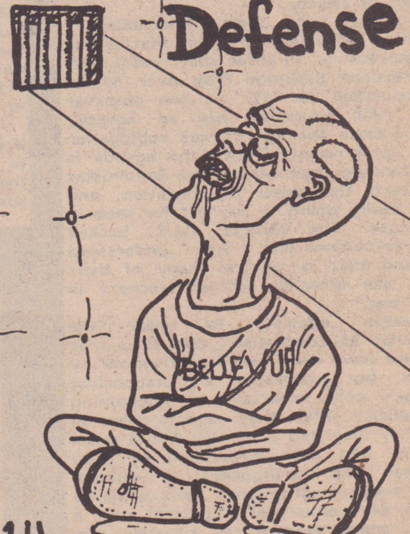
OUT NOW !!	OUT IN JULY	OUT IN SEPT.	OUT IN DEC

BIG CITY

To get a copy of your favorite Big City 45 Send $3.00 for postage, packaging and a copy of Big City fanzine To: Big City Records 2329 Vance Street. Bronx, New York 10469. Make Checks or M.Os out to: Johnny Souvadji Cash is welcome also. Big City Fanzine: $1.00

Out Now...

Insanity Defense



14 Song cassette Send 2.00 P.P. 75¢ to: Insanity Defense P.O. Box 216 Centerport, N.Y. 11721

I am really fucking pissed. My anger grows with every lie, with every move in the familiar sad story. It's the same anger I felt as I watched napalmed children in Viet Nam, the same I felt as I watched planes bomb the presidential palace in Chile. Again it wells up inside of me as I watch our government unmask its true self in an orgy of terror and sabotage, that exposes us to the world as a fraud. And sadder yet, the U.S. media, whether wittingly or unwittingly, plays a vital role in this sad spectacle.

It's our government's barely-concealed efforts in Nicaragua that lead me to write. Through economic strangulation, open murder, and a barage of propaganda, the Reagan administration is bringing the full weight of U.S. pressure to bear on the Nicaraguan revolution.

It's time to review the U.S.'s role in Latin America, expose its current efforts in Nicaragua, and look at what it is that the Nicaraguans have that strikes such fear in Washington. It's also time for us to realize that we're the only ones who can stop this insanity.

In one sense, Reagan is right to fear the Nicaraguan revolution, for it's a beast which he is unable to even vaguely comprehend- a popular mass uprising that empowers the workers. It's success will definitely inspire those suffering under the U.S.'s puppet dictators in other Latin American countires. In fact, it already has.

But what Reagan and his advisors (his chief counsellors for Latin America are reputedly Jeane "Boom Boom" Kirkpatrick and William "What's Namibia" Clark) should ask themselves is what makes this regime so powerful. A recent visitor to Nicaragua provides part of the answer: "All of the mass organizations in the country are organized from the bottom up. This is what makes it so hard to subvert or buy off. If they were organized from the top down, it would be quite easy for the U.S. to simply buy off the leaders."

And what have the Sandinistas accomplished that inspires such loyalty? The New York Times in a December 30, 1981 article, was obviously impressed with their gains in eliminating systematic government corruption, in directing government services to the long-neglected poor, in providing free medical services for all. Efforts have especially been concentrated in rural areas. Measles and polio have been virtually wiped out), and in providing access to the government by all levels of society.

But it is their internationally recognized education program that is the most impressive. In three short years they have reduced illiteracy from over 50% of the population to 11%. As one observer notes, "All education has an agenda. Under Somoza the agenda was subjugation to the government. Today the agenda is understanding imperialism. The Sandinistas understand the power of education, and this is really going to pay off for them in the future. The 'contras' (U.S. backed counterrevolutionaries) also understand this, and that is why so many of their attacks are directed against teachers in rural areas."

Reagan attempts to smear the Sandinistas as communists, and it is true that some have been heavily influenced by Marxism, but pragmatism and nationalism are much more important in determining their policies. When they came to power in 1979, they inherited a country whose social structure had been devastated by both civil war and earthquakes, a country whose social instiutions had witnered under a half century of dictatorial rule, a country whose geopolitical situation was such that many important economic factors were out of their control. Their success has been in adapting to these unique elements, though many of their decisions would make Marx role over in his grave.

They have formed a strong alliance with the Catholic Church, the single most important social organization in the country. During the revolution, the grassroots church stood with the people against Somoza, and the people are very proud of their "People's Church." Many priests play an active role in the Sandinista government even today. But after apparent gains, progressives within the church are under attack from conservatives higher up.

Archbishop Obando y Bravos in Managua, for example, opposes the Sandinistas, and the Pope's visit earlier this year was carefully orchestrated event designed to embarass the Sandinistas and end the political role the church had been playing in the country. As one Jesuit noted sadly after the visit, "We've tried hard to build bridges with the youth of this country. The pope has broken those in one fell swoop."

An American nun, sister Marjorie Tuite, recalled the pope's mass in Managua sadly as she watched the mood of the crowd of nearly half a million turn from "loving obedience, to confusion, to anger" as the pope condemned the leftist priests and nuns.

The Sandinista have also attempted to maintain a pluralist economy that includes capitalists. Indeed, 60% of the economy remains in private hands. Their only alternative to this unorthodox alliance was to watch the business people take their money and flee to Miami, leaving the economy in ruins.

A Sandanista explains how they hope their plan would work, "If it were not for imperialism we could talk to the business sector, establish rates of profit based on their productive experience, and say to them 'This is the new situation in Nicaragua.' And with the popular power the revolution has, these businessmen could accept it as a real consequence of the political phenomena that Nicaragua has lived through."

To keep the economy moving, the Sandinistas are working with the middle class, but they are trying to keep capitalism on a leash, tempored by socially consicious values. Though necessary, this is a dangerous road. In Chile, the C.I.A. was able to exploit disaffection in the middle class to destabilize the Allende government. They are using the same strategy in Nicaragua.

On April 27th, Reagan delivered his simplistic Latin American speech to the U.S., painting a bleak picture of encroaching communism to justify the murder and carnage he is inflicting on the Nicaraguans. His speech was carried live on radio and television throughout Nicaragua. People everywhere discussed it in detail.

The next night they responded. 150,000 people, many of them brandishing clubs, rifles, machetes, or any weapon they could find, gathered in Managua's mains square chanting "No pasaran" - "They shall not pass"- to their willingness to defend their gains.

Ironically, just the week before the U.S. State Department had refused a visa to Tomas Borge, the Sandanista Minister of the Interior, who had been invited to speak at universities in the U.S.

Now I ask you-- Who's free?

U.S. Policy

Reagan and his fools are attacking the Nicaraguans on three main fronts-- with propaganda and psychological tactics, with economic sanctions, and with open assistance to bands of disaffected Nicaraguans and ex-members of Somozas National Guard. Nicaragua today is the C.I.A.'s most ambitious operation since their 1973 work in Chile.

Their propaganda is aimed first at convincing the world and U.S. citizens that the Sandinistas are only the vanguard of the communist threat that is engulfing us. This oft-used, but completely bankrupt, argument was summed up recently by Congressman Gerald Solomon, "I can tell you, if we end covert assistance we're selling the United States of America down the drain. If that happens all of Central America will be involved, and then our nation will be severely under direct attack from possible ballistic missles sitting 400 miles from our border. And let the American taxpayer think about this, Who will be paying the costs for the millions of refugees and illegal aliens coming into this country, and what would be the result of American working people losing their jobs because of the influx of millions of more people like we had with the Cubans or Haitians?"

While convincing the U.S. workers that their jobs depend on murder in Central America, our government has also exploited the relocation of the Miskito Indians (which the Sandinistas claim was made necessary by the military actions of the contras), the pope's visit (where they went out of their way to welcome him, only responding when he attacked the people's church.), and the defection of Eden Pastore, a hero of the revolution (through charismatic and an excellent military strategist, Pastore insisted on being in the limelight) to portray the Sandanistas as power-hungry maniacs, intent on subjugating the Nicaraguans.

The U.S. is also attempting to intimidate the Nicaraguans in a carefully-orchestrated series of mock military maneuvers and amphibious assaults in neighboring Honduras. Also, as I write this, U.S. advisors are arriving in that country to establish a new training base. This accompanied by almost-daily flights of our super-secret SR-71 spy planes over the country in addition to constant surveillance from land and sea.."

Can all of this intimidation have any other effect than to make the Sandinistas extremely paranoid? By driving them to become more dictatorial, Reagan hopes to discredit them and create the impression that all leftist governments become dictatorial. Thankfully, the Sandinistas have been able, so far, to avoid his trap.

How far the CIA in Nicara

by Jerry Bo

How far will the CIA go in Nicaragua?

government even today. But
nt gains, progressives within
are under attack from
higher up.
hop Obando y Bravos in
or example, opposes the
and the Pope's visit earlier
s carefully orchestrated event
embarass the Sandinistas and
tical role the church had been
the country. As one Jesuit
after the visit, "We've tried
ld bridges with the youth of
. The pope has broken those
woop."
erican nun, sister Marjorie
ed the pope's mass in Managua
e watched the mood of the
arly half a million turn from
ence, to confusion, to anger"
condemned the leftist priests

ndinista have also attempted to
luralist economy that includes
Indeed, 60% of the economy
private hands. Their only
o this unorthodox alliance was
e business people take their
flee to Miami, leaving the
uins.
anista explains how they hope
ould work, "If it were not for
we could talk to the business
olish rates of profit based on
ctive experience, and say to
is the new situation in
And with the popular power
ion has, these businessmen
it as a real consequence of
phenomena that Nicaragua has
h."
p the economy moving, the
are working with the middle
they are trying to keep
a leash, tempored by socially
alues. Though necessary, this
ous road. In Chile, the C.I.A.
o exploit disaffection in the
s to destabilize the Allende
They are using the same
Nicaragua.
ril 27th, Reagan delivered his
atin American speech to the
ting a bleak picture of
communism to justify the
carnage he is inflicting on the
His speech was carried live
and television throughout
People everywhere discussed it

ext night they responded.
ple, many of them brandishing
s, machetes, or any weapon
find, gathered in Managua's
re chanting "No pasaran" -
not pass"- to their willingness
eir gains.
lly, just the week before the
Department had refused a visa
orge, the Sandanista Minister of
r, who had been invited to
iversities in the U.S.
ask you-- Who's free?

U.S. Policy

Reagan and his fools are attacking the Nicaraguans on three main fronts--with propaganda and psychological tactics, with economic sanctions, and with open assistance to bands of disaffected Nicaraguans and ex-members of Somozas National Guard. Nicaragua today is the C.I.A.'s most ambitious operation since their 1973 work in Chile.

Their propaganda is aimed first at convincing the world and U.S. citizens that the Sandinistas are only the vanguard of the communist threat that is engulfing us. This oft-used, but completely bankrupt, argument was summed up recently by Congressman Gerald Solomon, "I can tell you, if we end covert assistance we're selling the United States of America down the drain. If that happens all of Central America will be involved, and then our nation will be severely under direct attack from possible ballistic missles sitting 400 miles from our border. And let the American taxpayer think about this, Who will be paying the costs for the millions of refugees and illegal aliens coming into this country, and what would be the result of American working people losing their jobs because of the influx of millions of more people like we had with the Cubans or Haitians?"

While convincing the U.S. workers that their jobs depend on murder in Central America, our government has also exploited the relocation of the Miskito Indians (which the Sandinistas claim was made necessary by the military actions of the contras), the pope's visit (where they went out of their way to welcome him, only responding when he attacked the people's church.), and the defection of Eden Pastore, a hero of the revolution (through charismatic and an excellent military strategist, Pastore insisted on being in the limelight) to portray the Sandanistas as power-hungry maniacs, intent on subjugating the Nicaraguans.

The U.S. is also attempting to intimidate the Nicaraguans in a carefully-orchestrated series of mock military maneuvers and amphibious assaults in neighboring Honduras. Also, as I write this, U.S. advisors are arriving in that country to establish a new training base. This accompanied by almost-daily flights of our super-secret SR-71 spy planes over the country in addition to constant surveillance from land and sea.."

Can all of this intimidation have any other effect than to make the Sandinistas extremely paranoid? By driving them to become more dictatorial, Reagan hopes to discredit them and create the impression that all leftist governments become dictatorial. Thankfully, the Sandinistas have been able, so far, to avoid his trap.

Economic Sanctions

This is Reagan's trump card-- one that has almost always worked in the past. When the Sandinistas came to power they inherited $1.6 billion in foreign debts, the highest per capita debt in Latin America. Each year they must pay out a billion dollars just to keep up the payments on this sum. This is extremely difficult since the country's exports bring in only $450 million a year. The rest must be made up in foreign aid and loans.

Yet the Sandinistas have kept making their payments in an effort to stay within the western banking orbit. The U.S. is increasing the pressure by launching what one embassy spokesperson terms "an economic attack designed to kill the revolution." On the day this is being typed, the Sandinistas have announced that they can not make the next payment on their debt. This illustrates the power of Reagan's attack.

The U.S. is pressuring other nations and international banking institutions to withhold from making any loans to Nicaragua. The World Bank has already given in to this pressure, refusing to fund any development projects there in 1982, though they had always worked in the country before. Reagan has been much less successful in Western Europe, where Nicaragua continues to find the majority of its aid.

Reagan has also attempted to sabotage the economy by cutting down on Nicaraguan imports into the U.S. This technique was quite successful in Cuba (sugar), Chile (copper), and Jamaica (bauxite), but fortunately Nicaragua's two major exports, coffee and cotton, aren't wholly dependent on the U.S. market. Two other major exports, meat and sugar, however will be drastically effected by a U.S. boycott.

Pressure on the economy inevitably leads to political unrest, especially among the middle class, as every day necessities such as gas, tooth paste, toilet paper, and cooking oil become incrasingly scarce. The C.I.A. hopes to fan this unrest into open rebellion.

The conservative Heritage Foundation, which has an important role in Reagan's foreign policy, outlined the strategy precisely: "Nicaraguan workers continue to have an emotional attachment to the revolutionary movement. This attachment can be expected to weaken as the economy deteriorates.... There is some indication of growing broadly-based support to take arms to overthrow the Sandinista government and this support could increase as further economic problems develop."

by Jerry Booth

. But
within
from

os in
the
earlier
event
as and
d been
Jesuit
tried
uth of
those

arjorie
nagua
f the
from
nger"
priests

ted to
cludes
onomy
only
e was
their
the

hope
ot for
siness
ed on
ay to
n in
power
ssmen
ce of
a has

the
niddle
keep
cially
this
.I.A.
the
lende
same

d his
the
of
the
n the
live
ghout
ed it

ded.
shing
eapon
gua's
n" -
gness

the
visa
er of
d to

How far will the CIA go in Nicaragua?

U.S. Policy

Reagan and his fools are attacking the Nicaraguans on three main fronts-- with propaganda and psychological tactics, with economic sanctions, and with open assistance to bands of disaffected Nicaraguans and ex-members of Somozas National Guard. Nicaragua today is the C.I.A.'s most ambitious operation since their 1973 work in Chile.

Their propaganda is aimed first at convincing the world and U.S. citizens that the Sandinistas are only the vanguard of the communist threat that is engulfing us. This oft-used, but completely bankrupt, argument was summed up recently by Congressman Gerald Solomon, "I can tell you, if we end covert assistance we're selling the United States of America down the drain. If that happens all of Central America will be involved, and then our nation will be severely under direct attack from possible ballistic missles sitting 400 miles from our border. And let the American taxpayer think about this, Who will be paying the costs for the millions of refugees and illegal aliens coming into this country, and what would be the result of American working people losing their jobs because of the influx of millions of more people like we had with the Cubans or Haitians?"

While convincing the U.S. workers that their jobs depend on murder in Central America, our government has also exploited the relocation of the Miskito Indians (which the Sandinistas claim was made necessary by the military actions of the contras), the pope's visit (where they went out of their way to welcome him, only responding when he attacked the people's church.), and the defection of Eden Pastore, a hero of the revolution (through charismatic and an excellent military strategist, Pastore insisted on being in the limelight) to portray the Sandanistas as power-hungry maniacs, intent on subjugating the Nicaraguans.

The U.S. is also attempting to intimidate the Nicaraguans in a carefully-orchestrated series of mock military maneuvers and amphibious assaults in neighboring Honduras. Also, as I write this, U.S. advisors are arriving in that country to establish a new training base. This accompanied by almost-daily flights of our super-secret SR-71 spy planes over the country in addition to constant surveillance from land and sea.."

Can all of this intimidation have any other effect than to make the Sandinistas extremely paranoid? By driving them to become more dictatorial, Reagan hopes to discredit them and create the impression that all leftist governments become dictatorial. Thankfully, the Sandinistas have been able, so far, to avoid his trap.

Economic Sanctions

This is Reagan's trump card-- one that has almost always worked in the past. When the Sandinistas came to power they inherited $1.6 billion in foreign debts, the highest per capita debt in Latin America. Each year they must pay out a billion dollars just to keep up the payments on this sum. This is extremely difficult since the country's exports bring in only $450 million a year. The rest must be made up in foreign aid and loans.

Yet the Sandinistas have kept making their payments in an effort to stay within the western banking orbit. The U.S. is increasing the pressure by launching what one embassy spokesperson terms "an economic attack designed to kill the revolution." On the day this is being typed, the Sandinistas have announced that they can not make the next payment on their debt. This illustrates the power of Reagan's attack.

The U.S. is pressuring other nations and international banking institutions to withhold from making any loans to Nicaragua. The World Bank has already given in to this pressure, refusing to fund any development projects there in 1982, though they had always worked in the country before. Reagan has been much less successful in Western Europe, where Nicaragua continues to find the majority of its aid.

Reagan has also attempted to sabotage the economy by cutting down on Nicaraguan imports into the U.S. This technique was quite successful in Cuba (sugar), Chile (copper), and Jamaica (bauxite), but fortunately Nicaragua's two major exports, coffee and cotton, aren't wholly dependent on the U.S. market. Two other major exports, meat and sugar, however will be drastically effected by a U.S. boycott.

Pressure on the economy inevitably leads to political unrest, especially among the middle class, as every day necessities such as gas, tooth paste, toilet paper, and cooking oil become incrasingly scarce. The C.I.A. hopes to fan this unrest into open rebellion.

The conservative Heritage Foundation, which has an important role in Reagan's foreign policy, outlined the strategy precisely: "Nicaraguan workers continue to have an emotional attachment to the revolutionary movement. This attachment can be expected to weaken as the economy deteriorates.... There is some indication of growing broadly-based support to take arms to overthrow the Sandinista government and this support could increase as further economic problems develop."

Direct Military Actions

According to the
Chronicle there were
operating within Nicarag
should be taken with a b
it was fed to the pap
government which has a r
such figures. Their st
"interdict arms being sent
Yet there has n
evidence of arms bei
Rather, the contras
terrorizing rural areas ar
country's economic infrast
up bridges, burning crop
agricultural technicians ar
Rekha Basu, a U.
toured northern Nicaragu
evidence of the contra's
them in The Natio
indiscriminate killers" wit
kidnaping and murder"
tactics.
Carlos Nunez, a S
thinks the U.S. is making
supporting the contras
groups made of Somo
guardmen. "This is wha
don't seem to understand
committed such crimes du
never will any Nicaragu
return."
And, though 375 N
been killed in the last th
is very little hope that
take on the Sandinista's
is simply one of haras
human resources, money,
energy to keep the S
rebuilding their country.
The recent ann
Secretary Schultz in the
the contras have a g
overthrowing the Sandinist
the year is just another
media's willingness to p
Reagan's pschological warfa
Blatant media complic
evident in the coverage
attempt to poison San
Minister Miguel D'Estoto w
the expulsion of C.I.A. st
Grieg and two others
embassy. Though I heard
videotaped meetings, a via
edible message paper (ra
seems), the U.S. press t
episode a just another 'dip
Ourageous! How would th
the Nicaraguans tried t
Kirkpatrick?

The Outcome

It's all so obvious, a
details, all of the atrociti
our names with our money.
expect to be the outcom
war? Wayne Smith, the for
U.S. Interest Section in
one scenario, "The s
certainly solve nothing. It
of the Sandinistas, it has
any arms, and it certainly

by Jerry Booth

r will

A go

ragua?

Economic Sanctions

This is Reagan's trump card-- one that has almost always worked in the past. When the Sandinistas came to power they inherited $1.6 billion in foreign debts, the highest per capita debt in Latin America. Each year they must pay out a billion dollars just to keep up the payments on this sum. This is extremely difficult since the country's exports bring in only $450 million a year. The rest must be made up in foreign aid and loans.

Yet the Sandinistas have kept making their payments in an effort to stay within the western banking orbit. The U.S. is increasing the pressure by launching what one embassy spokesperson terms "an economic attack designed to kill the revolution." On the day this is being typed, the Sandinistas have announced that they can not make the next payment on their debt. This illustrates the power of Reagan's attack.

The U.S. is pressuring other nations and international banking institutions to withhold from making any loans to Nicaragua. The World Bank has already given in to this pressure, refusing to fund any development projects there in 1982, though they had always worked in the country before. Reagan has been much less successful in Western Europe, where Nicaragua continues to find the majority of its aid.

Reagan has also attempted to sabotage the economy by cutting down on Nicaraguan imports into the U.S. This technique was quite successful in Cuba (sugar), Chile (copper), and Jamaica (bauxite), but fortunately Nicaragua's two major exports, coffee and cotton, aren't wholly dependent on the U.S. market. Two other major exports, meat and sugar, however will be drastically effected by a U.S. boycott.

Pressure on the economy inevitably leads to political unrest, especially among the middle class, as every day necessities such as gas, tooth paste, toilet paper, and cooking oil become incrasingly scarce. The C.I.A. hopes to fan this unrest into open rebellion.

The conservative Heritage Foundation, which has an important role in Reagan's foreign policy, outlined the strategy precisely: "Nicaraguan workers continue to have an emotional attachment to the revolutionary movement. This attachment can be expected to weaken as the economy deteriorates.... There is some indication of growing broadly-based support to take arms to overthrow the Sandinista government and this support could increase as further economic problems develop."

Direct Military Actions

According to the San Francisco Chronicle there were 8,000 contras operating within Nicaragua. This number should be taken with a bucket of salt, as it was fed to the paper by the U.S. government which has a record of inflating such figures. Their stated roles is to "interdict arms being sent to El Salvador."

Yet there has never been any evidence of arms being 'interdicted.' Rather, the contras seem intent on terrorizing rural areas and destroying the country's economic infrastructure-- blowing up bridges, burning crops, and murdering agricultural technicians and teachers.

Rekha Basu, a U.S. reporter who toured northern Nicaragua and saw much evidence of the contra's work referred to them in The Nation as "brutal indiscriminate killers" with "rape, torture, kidnaping and murder" their preferred tactics.

Carlos Nunez, a Sandinista leader, thinks the U.S. is making a big mistake in supporting the contras especially those groups made of Somoza's ex-national guardmen. "This is what the Americans don't seem to understand. The Somozcista committed such crimes during the war that never will any Nicaraguans accept their return."

And, though 375 Nicaraguans have been killed in the last three years, there is very little hope that the contras can take on the Sandinista's army. Their role is simply one of harassment, draining human resources, money, materials, and energy to keep the Sandanistas from rebuilding their country.

The recent announcement by Secretary Schultz in the U.S. press that the contras have a good chance of overthrowing the Sandinistas by the end of the year is just another example of our media's willingness to play along with Reagan's pschological warfare.

Blatant media complicity has also been evident in the coverage of the C.I.A.'s attempt to poison Sandinista Foreign Minister Miguel D'Estoto which resulted in the expulsion of C.I.A. station chief David Grieg and two others from the U.S. embassy. Though I heard vague rumors of videotaped meetings, a vial of poison, and edible message paper (rather damning it seems), the U.S. press treated the whole episode a just another 'diplomatic incident.' Ourageous! How would the press react if the Nicaraguans tried to poison Jeane Kirkpatrick?

The Outcome

It's all so obvious, all of the horrible details, all of the atrocities perpetrated in our names with our money. So what can we expect to be the outcome of our covert war? Wayne Smith, the former head of the U.S. Interest Section in Havana provides one scenario, "The secret war will certainly solve nothing. It will not get rid of the Sandinistas, it has not interdicted any arms, and it certainly won't pressure the Sandinistas to hold elections. Quite the opposite. Its result will be to leave us without any influence in Nicaragua, with no control over the course of events.... I would say that the Reagan administration is leading us into a disaster of the first magnitude."

The Nicaraguans answer is much more blunt, "If the U.S. invades, we will grind them into dust."

The U.S. in Latin America Our Moral Right?

"I think we absolutely have a moral right to do what we're doing in Nicaragua." This surprising admission by Reagan's advisor Edwin Meese III (What exactly are we doing there?) is only the latest example of the self-rightous imperialism that has always marked U.S. policy in the Western Hemisphere. Here are a few other examples where we have exercised our "moral right."

Nicaragua (1926-1933) U.S. Marines occupy the country for almost seven years to put down a popular revolt (Led by the Sandino for whom the current revolutionaries are named.) and install the Somoza dictatorship.

Guatemala (1954) The C.I.A. organizes a military coup to overthrow Jacob Arbenz's democratically elected progressive government. Since this coup, Guatemala has been continually terrorized by a series of brutal military regimes.

Cuba (1961) The U.S. organizes and backs the Bay of Pigs invasion in an attempt to overthrow Castro. The invasion is a complete failure. Since this time the C.I.A. resorts to numerous unsuccessful attempts to poison Castro.

Brazil (1964) The U.S. government actively backs a military coup overthrowing the popularly elected government of Joao Goulart. Goulart's sin was to talk of redistributing the land, nationalizing certain industires, and legalizing the communist party.

Dominican Republic (1965) 23,000 marines invade the country to prop up dictator Juan Cabral who is being challenged by the democratic forces of Juan Bosch. Bosch had been elected president in the country's first free elections in 1962, but had been overthrown by Cabral. Chile (1973) The elected government of Salvador Allende, which had been attempting a peaceful transition to Marxism, is toppled by the C.I.A. After choking the government with economic sanctions, and providing financial backing to the opposition, the C.I.A. resorts to a brutal military coup that kills thousands. Revelations of the Agenciy's role in Chile leads Congress to attempt to regain control over it by banning such covert activities. Obviously they've failed.

El Salvador (1983) With 55 military advisors in the country and our puppets still losing, can the invasion be far behind?

This is just a quick survey of U.S. policy. To list all of the times we've intervened would take up too much space... there's Cuba (1906- 1909, 1917), The Dominican Republic (1916- 1924), Haiti (1915-1934), and Guatemala (1920) and on and on... Even today, one of our Latin American embassy's main functions is to maintain an up-to-date hit list of leftists who can be snuffed out in any up-coming coups. Phillip Agee (An ex-CIA Agent) refers to this in his book Inside The Company, "Each CIA station in the Western Hemisphere carries a list of leftists whom the station considers dangerous. The LYNX List is maintained in case a local government in time of crisis should ask for assistance in the emergency preventive detention of dangerous persons."

History tells us that we will soon send in the troops. If you're of draft age or in the service, you'd better think about it and get invovlved to stop it before it's too late.

Much of the information in this article was adapted from "Ninety Years of Force in Latin America" which appeared in In These Times, April 6-12, 1983. Read it!

rry Booth

N
H C
Y

Life in the Big City (New York) is so much easier for me since there's so many local bands to see. This scene doesn't look like it will ever die. Shows happen almost every other night or so. New bands are coming out on an average of a band a week. Crucial intensified New York hardcore from all parts of the state. Manhatten, Bronx, Brooklyn, Astoria, Connecticut, and even Westchester make up the Boroughs of the finest bands we've got. Punk rock's been around here since '78, and our oldest hardcore bands have been gigging since '81. Who knows what it will look like in the years to come. There are almost too many bands coming out now. I hope they get enough gigs to support themselves. The bands that are currently playing as often as possible are KRAUT, THE MOB, REAGAN YOUTH, HEART ATTACK, ULTRA VIOLENCE, FALSE PROPHETS, UNDEAD, MISGUIDED, AGNOSTIC FRONT, URBAN WASTE, THE ABUSED, and NO THANKS. Unfortunately, a few bands will most likely never get back together. XKI, SAVAGE CIRCLE, and ARMED CITIZENS have broken up for good. The new bands mentioned in this article are only a few of the many out now. All have been around for no longer than six months or so. The newer bands that aren't listed are FRONTLINE, MAJOR CONFLICT, GILLIGAN'S REVENGE, PUBLIC TOYS, PURE SKISM, PSYCHOS, T.D.V., and VICTIMS OF SOCIETY. I'd like to thank all the bands that participated with this project. Mir and Lyle too. Keep it steady - Javi Savage

The new New York band report. Bands are listed in alphabetical order.

ANTIDOTE are: Louie - vocals
Nunz - guitar
Brian - bass
Bliss - drums

This Manhatten band has been together for about six months. Since then, they've gotten a new singer and are playing more often now at A7, CBGB, Gildersleeves, and Philly. They've recorded their debut single, which should be out real soon. Some song titles are "Die at War", "Life as One", "Nazi Youth", "Got Me On a Line", and "Zero Mentality". They have a heavy metal thrash kind of sound, close to the BAD BRAINS, you could say.

ANTIDOTE

Photo by Javi

BITTER UPROAR are: Jim - vocals
Mike - guitar
Tom - bass
Jeff - drums

A Staten Island band who have been together since January. They only played two times so far. This young band plans on recording soon. A live song will appear on the second Big City compilation. Some songs are "They Came First", "Neighbors", "Different Like Me", and "Ferry Food".

BITTER UPROAR

BORSCHT

BORSCHT are: Steve - vocals, guitar
Mike - guitar
Phil - drums
Adam - bass

This Rockland band's been together since November '82 and have played A7, CBGB, and Mass. Currently recording a record and are hoping to tour anywhere this summer. They will be on the Big City compilation also. Songs are "Enemy", "Bye Bye", "He My Dog", and "Mommy's a Ghoul".

CAUSE FOR ALARM are: Alex - Guitar, ugly faces
Rob - bass
Keith - vocals
Rob - drums

This very intense NYC thrash band has been together as CFA since February. Originally a N.J. band known as HINCKLEY FAN CLUB. They've played Virginia Beach, Cleveland, Connecticut, and Brooklyn besides in the city. Single out soon and hopefully a cut on the Big City comp. An East Coast tour this summer. Songs are "Identity", Second Chance", "Time to Try", and "Poison in the Machine".

CAUSE FOR ALARM
CFA

COUNTERFORCE are: Shelly - vocals
Lisa - vocals
Frank - guitar
Rob - drums
Frenchy - bass

This Manhatten band has been together since Feb. and has only played twice, at A7 and Gildersleeves. The band plans on buying a van so that they can tour this summer. No recording plans as yet. Song titles are "Middle Age Delinquency", "Thanks a Million", "White Collar Crime", and "Counterforce". Rob from CFA plays drums for them also.

COUNTER
CF
FORCE

HOLY TERRORS are: Steve - guitar
Joe - guitar
Alan - bass
Danny - vocals
Jim - drums

The band is from Ridgewood, Queens and have been together around six months. Besides playing some parties, the band has played Studio 4, Heckle and Jeckle, My Father's Place, and CBGB's. They will appear on the Big City compilation also. Song titles are "5⅝", "Cops and Donuts", "In Your Faith", and "Stop the Nonsense".

MURPHY"S LAW are: Jimmy - vocals, bong
Alex - guitar
Harley - drums
Adam - bass

This mostly Drug Edge thrash band started playing at the Plug Club New Year's Eve 82- 83. Since then, they've played A7, CBGB, Philly. They plan on touring the East Coast with the MOB. A tape should be out soon from this half Queens, half Manhatten band. Songs are "Fun", "Sit At Home and Rot", "I Got the Bong", and "Skinhead Rebel". Harley played drums for the STIMULATORS and BLOOD CLOT. Jimmy was in the CAVITY CREEPS, Adam currently plays bass for AGNOSTIC FRONT also.

NO CONTROL are: Carol - vocals
Kitty - bass
Tony - drums
Blake - guitar

This NYC band has been together since December. They've played a lot recently at A7, CBGB, Gilders, Sin Club, and Blue Moon. They are putting out a single soon and would like to play everywhere. They will have a song on the next Big City comp. entitled "Nice-N- Loud". Songs are "Suicide", "Johnny", "Madhouse", and "How Do You Want To Die". Kit used to be in XKI, KILLER INSTINCT (R.I.P.).

RATCAGE RECORDS

MAIL ORDER

NEW RELEASES:

BEASTIE BOYS MOTR 26 $4.00
COOKIE PUSS/BEASTIE REVOLUTION (SPECIAL DISCO SCRATCH MIX & DUB)

NEOS MOTR 25 - 14 SONG 7" 2.00
HASSIBAN GETS THE MARTIAN BRAIN SQUEEZE

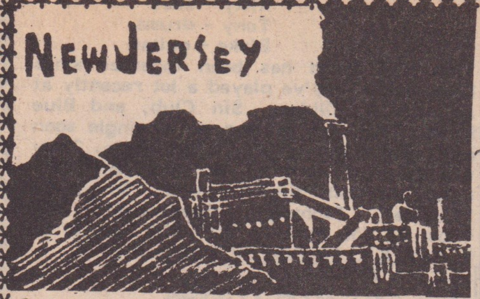
ON RATCAGE RECORDS

12"
SSD CONTROL $5.00
MINOR THREAT 'OUT OF STEP' $4.50
DRI DIRTY ROTTEN LP $5.00
JFA 'VALLEY OF THE YAKES' .. $5.50
MEATMEN 'YOU SUCK!' $5.00

7" NY HARDCORE (ALL 2.00 EA.)
AOD - LET'S BARBQ
BEASTIE BOYS POLLY WOG STEW
BIG CITY (7 BANDS)
YOUNG AND USELESS - REALMEN

POSTAGE: 1ST RECORD, .50/ EACH ADDITIONAL ADD .25 EACH. PLEASE SEND MONEY ORDERS

70 GREENWICH AVE #112, NYC NY 10011



Greetings from the Garbage State. A lot has been happening since I wrote last. Mainly the birth of lots of new bands. Despite the scene being very scattered, we've managed to count over 40 bands. The ones I'm most familiar with are;

Photo by Linburger

SACRED DENIAL. A very young band that came a long way in developing a sound. They are fast, creative, hardworking, and boast very intelligent and humorous lyrics. Their recent demo is hotter than Serena Dank in a see-through nightie.

Photo by Lenz

BEDLAM have to be seen to be believed. They are a heavy band from Union that will make you bust a kidney with laughter. Their singer, Jim Dunleavy, is a great front man. He's been called the Fred Flintstone of hardcore. The big thing at their shows (besides Donleavy) are massive pile-ons on top of him. He recently carried 13 punks, 2 cops, a nun, and Sandy Duncan's fake eye for a new world's record. They have a great new demo, with songs like "Buddy Fucker" and "Unemployment Club". NEW JERSEY'S FINEST are a fairly new band that is starting to pull together. They are a fast thrash band with a good sense of humor. They have played Ohio, Conn., etc, and are starting to make a name for themselves. They too have a demo out which is totally bitchin'.

ROSEMARY'S BABIES are an incredibly fast thrash band from Lodi. I haven't seen them yet, but I hear they are quite awesome. Their lead singer, J.R., is a skinhead body builder that makes Mr. Clean look like Don Knotts. MISFITS' photographer, Eerie Von Stellman, plays drums. but they are not a horror band.

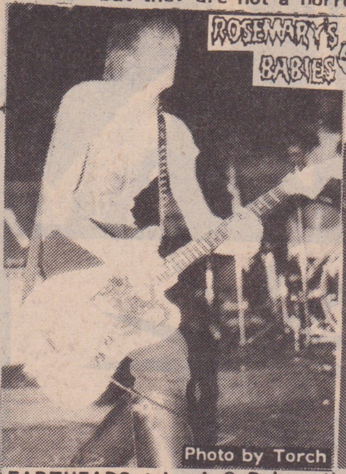


Photo by Torch

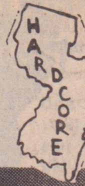


Photo by Linburger

FARTHEADS take A.O.D.'s antics one step further. Their songs are about love, farts, and police. And on a good night, lovely farting police. Some of their songs are "It's A Fartache", "The Farts Blow On", and "Sammy Davis' Eye". This band is destined to solve the gas crisis.

Photo by Lenz

ADRENALIN O.D. have released and sold out of their "Let's Barbeque" EP. We will be repressing real soon. Guitarist Jim Foster has left for greener pastures, and has been replaced by roadie Bruce Wingate. Paul Richard is now playing guitar as well as singing. We've been getting a lot of shows lately, the most fun being on a recent trip to Pittsburgh, where we played with locals REAL ENEMY and Connecticut's C.I.A. (whose record is now out-buy it-best East Coast release to date). We've recently recorded for some compilation LPs, including "We Got Power". Rumors of a live double A.O.D. at Budoken are false. It's a triple LP live from the U.S. Festival.

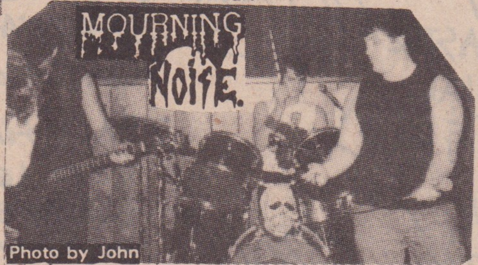


Photo by John

Other news..AUTISTIC BEHAVIOR's EP is not coming out. But look for ones from ROSEMARY'S BABIES and MOURNING NOISE. The "Dirt" compilation #2 called "Hardcore Takes Over" is out. DON'T BUY IT. They ban hardcore from their club, messed up the mixes, picked only 4 good bands for it, and made them pay to be on it. In September, the "Armpit Of America" comp. will be out, with almost 30 N.J. bands. Clubs are scarce, but exist. Other bands worth mentioning are MENTAL ABUSE, SOCIAL DISEASE, U.S. CHAOS, DICK NIXONS, DOOM PATROL, BLACK SAMBO, STETS, and SAND IN FACE.

That's all for now. Boy George loves you. For more info, bookings, or demos (send $3 for them, and specify the bands) write: Dave Scott, c/o Adrenalin O.D. Enterprises/ 25 Grant Ave / Clifton NJ 07011

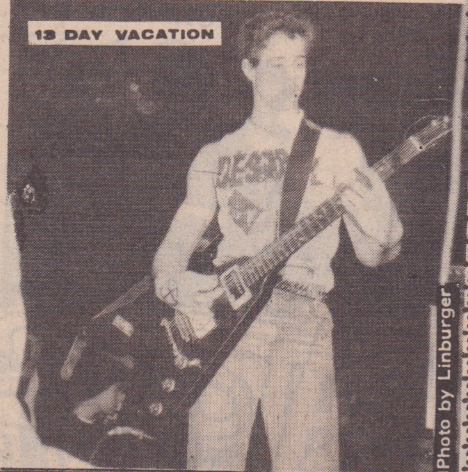


Photo by Linburger

Photo by Linburger

Here's some other into on NJ trom Vicki Torch... A new hangout is Rebel Rouser record and book store...half-owner Sal is supportive of local bands and zines, and stocks all cool stuff. A new addition will be a copy machine for bands to use to make flyers, and zines to print issues...Peanut Gallery is the newest place to book hardcore....the Show Place in Dover is now booking hardcore, and might be all-ages thanks to Lenny's efforts...Zines around are Smash Apathy/ P. Harnett/ 302 High St #H-37/ Fairlawn NJ 07410 and my Assassin Of Youth/ P.O. Box 261/ Rochelle Park NJ 07662. New issue out now-75¢ with stamps.

Editor,

After reading the letter sent in by Ray fron AGNOSTIC FRONT (Jan-Feb '83, no. 4) I was so glad that there was someone who really understood what hardcore is about. His letter was great and I feel the same way he does.

I'm writing because recently I was at a hardcore matinee at CBGB's, a New York club. The bands on the bill were: MURPHY'S LAW(New York), SACRED DENIAL(New Jersey), CIA(Connecticut), and ADRENALIN O.D. (New Jersey).. Now, having a bill with New Jersey and New York bands is sort of taking a chance because a lot of Jersey punks hate New York totally. Not all of them are like that, but unfortunately there aren't many exceptions. It's almost like the way a lot of D.C. punks glorify only D.C. bands. They (Jersey) usually have to come to New York to see their favorite bands because most Jersey clubs are too afraid, too mindless, or too fascist to book any hardcore shows. The most Jersey's done for hardcore is put together a compilation of Jersey bands. It was total exploitation though because the club involved refuses to have hardcore shows.

MURPHY'S LAW were up first. They are not only a good band, but they have a lot of fun. Mostly New York kids were dancing. There was absolutely NO fighting or chaos. Everybody had a good time and got along. Now I don't mean to put down New Jersey, but as soon as SACRED DENIAL were up things changed DRASTICALLY. All the Jersey punks there started their own version of slamming which simply was sprinting around the circle beating the shit out of everybody. There was even some stupid jock asshole who just went into the middle to hit people. SACRED DENIAL were pretty good at first, but then they got really sloppy and the Jersey punks got worse.

CIA got almost no response at all which was a shame because they're an excellent band. Some people just stood around wondering whether they liked it or not and others were wrestling and fooling around with each other. Only about 2 or 3 guys danced.

By the time ADRENALIN O.D. (one of the few exceptions to the Jersey Rule which says-Jersey rules, New York sucks) took the stage I was so fed up and disgusted that I walked out. It was the worst day for New York that I've ever seen.

Another bad thing about it all was that it was being filmed. I think it was supposed to be a documentary type thing for European kids showing what the New York and/or American hardcore scene is like. I don't care for the media and it really pisses me off to see all those fuckin' TV cameras at shows. I feel that they're trying to exploit the scene and the people involved. This belongs to us and they have no business coming in like they do.

I'm not trying to say that New York kids don't get out of hand, because some of them do, but those Jersey kids really fucked things up . Not only did they make complete fools out of themselves, but they made New York look even worse.

My boyfriend Larry is guitarist for T.D.V. (THIRTEEN DAY VACATION) and they're a Jersey band, so you can imagine how he felt. He too is another exception to Jersey's hardcore Rule. He is one of the very few Jersey punks who like the New York scene. He's no Nazi on the dance floor like those other kids were. He feels (like Ray, myself, and I'm sure plenty others) that everybody should support everybody and that if there are to be any kinds of changes (social, political, etc.) that we should all be united in our fight for them. I think he felt even worse than I did. I was really pissed off. I mean, shit, we're all roughly around the same age, we're all on the same fuckin' planet, we're all living with the same shit, so why the fuck can't we all just be friends and unite?!! There's no need for all the stupid, senseless violence at shows. It's because of assholes like those Jersey kids that the media exploit us for the pleasure of moralists who like to think of us as worthless degenerates. Fighting with each other proves nothing. It only shows ignorance. A lot of kids are such egotistic morons so intent on trying to be the best and trying to look cool that they can't understand hardcore's whole purpose-which is to think and act for yourself (even though skinhead is turning into the conformity everybody wants to avoid) and to support each other. Everybody's always screaming and preaching Anarchy! Peace! and Unity! and all that other shit. I'm calling it shit because that's all it seems like now. If people practiced what they preached, no scene could be called "fucked". We'd all unite and fight together-- the way it was always supposed to be. Is that too much of a hassle or too much to ask?!! If you can't trust your parents or society and you hate Ronald Reagan and the Moral Majority and then you go to a show and fight with your own, then you might as well give it up because with the world the way it is, we're all we've got. We lose that and we lose everything. We will have proven absolutely nothing and hardcore will be written off as just another passing fad. Then what? What'll everybody do, cry "boo hoo hoo, what'd we do wrong?"!! Come off it!! You can't have it both ways! Either forget all the differences between people and be friends and unite or stay a mindless Nazi and fuck it all up till there's nothing left. Make up your minds already!! I know mine is- and I choose to support everybody because unlike some of you assholes I know that NO ONE RULES!! — Lynn

85 Vera Street
Staten Island, New York

Since the last report, there have been many changes. From Feb. to mid April many out- of-town bands headlined gigs that helped raise the money to open the Philly B.Y.O. hall. Several local bands played too, usually at their own expense, to help the hall. These bands were RUIN, INFORMED SOURCES, AUTISTIC BEHAVIOR, SEEDS OF TERROR, Y DI, FLAG OF DEMOCRACY, CRIB DEATH/BLUNDER BOYS, FINAL CONFLICT, AMERICAN DREAM (Bethlehem Pa), and the now defunct BABY CULTURE. The hall opened on April 30 with local bands STICKMEN, INFORMED SOURCES, SEEDS OF TERROR, and the HEATHENS, which brought together HC and non-HC punks. There were 3 floors-one for gigs, one for skating, and one for concessions/hanging out/ meetings. There was also a basement for rehearsal space. The owner/landlord is a supreme asshole who made it very hard to get, and was always adding new conditions (the worst being a big mandatory insurance policy).

May 1 was a matinee show, and that was when the shit hit the fan. The show itself was great- CRUCIFIX, WHITE CROSS, MERCENARIES, A STATE OF MIND. The mayor arrived to visit someone at the nearby condos, and was slightly shocked at the bizarre looking people. The cops got dozens of irate phone calls because of the noise. The following day, the mayor, police captain, Bureau of Licenses and Insurance, and the zoning board contacted the owner and realtor to tell them to get us the fuck out of there that same day. They did. Two months of booked gigs had to be cancelled, but some happened at the new all-ages venue, Love Hall. They decided to allow all-ages shows, but won't deal with Philly B.Y.O. Howard Saunders, who knows these people, and a small group of friends, including people who also work for Philly B.Y.O., have been putting on those shows. Bands can contact Steve Eye about Love Hall at (215)627-0840. He can also be contacted about his video projects and the skatecore scene.

RUIN

Also, a bizarre band called MORE FIENDS organized a couple of party gigs in homes, and a benefit for medical aid to El Salvador with local bands. AMERICAN DREAM organized a show in Bethlehem to bring the music to people further away from the city. A scene is now beginning there and is highly energetic. There are now more Lehigh Valley punks coming to shows in Philly and making their own contributions and projects. Many more people are now motivated to express themselves by putting out new sheets and zines, and amazing stuff is coming out. They all seem to have very positive ideas, diversity, and original material from local contributors. Anti- Anti is now 3 issues old, and continuously gets better. Counter Attack has 2 very good issues with impressive interviews and analysis of M/TV and punk in media. Up-roar released its premier issue, as well as Labor Ómnia Vincit, and Slam & Enjoy. All three are great. Other new zines are being planned. Older zines like Surplus Value and Poseur are still coming out. There are now several issues of Skatecore. Die Young will self-destruct after #4, the "kill Die Young" issue. Allison Raine, editor of Savage Pink, and Robbie Exploit are moving to Calif. to start an anarchist punk collective with CRUCIFIX. They can be reached through the band and will continue Savage Pink and A STATE OF MIND. Terminal is more established, as oppossed to the underground zines, and still comes out. Zeke, former bass player of FLAG OF DEMOCRACY, has now formed McRAD. He was replaced by CRIB DEATH's drummer, Dave. CRIB DEATH changed their name to the BLUNDER BOYS. SEEDS OF TERROR singer Small is rumored to be leaving the band. LITTLE GENTLEMEN have released a 3-song EP entitled "Suicide Notes".

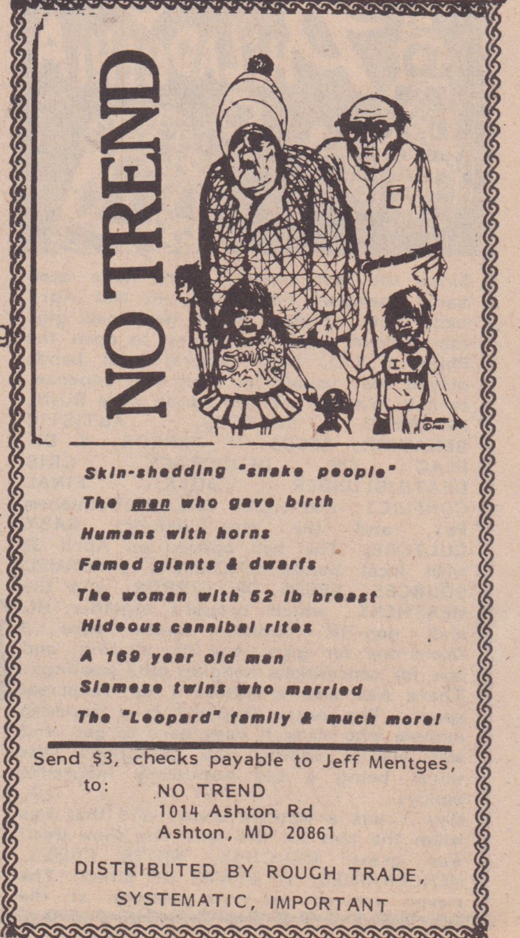
AUTISTIC BEHAVIOR are now with their second replacement bass player for longtime member Craig. After some difficulties and "breakups" they now seem stable and ready to move forward again (although the EP is uncertain). After "law and order" fascist/racist Frank Rizzo's unsuccessful comeback attempt in the mayoral race, Y DI changed their song from "Rizzo's Coming Back" to "Never

"Coming Back". At least one member of SOCIAL PARASITES (from Lehigh Valley) was thrown out of school for wearing punk bracelets.

The current state of Philly B.Y.O. is uncertain. Many reacted strongly to the eviction and left. The rest want to work on a local compilation LP. A local DJ also announced plans for one. If Philly B.Y.O. continues after the comp, it will change its name, as agreed to a while ago. Also, some of us are organizing a benefit gig for the Vancouver 5, who were publicized here recently when D.O.A. spoke of them. Ronald Thatcher/Philly BYO/ P.O.Box 40193/ Phila. PA 19106

In case you don't know where Delaware is, it's a hemorrhoid that hangs off Pennsylvania. The scene here is pretty small, but is constantly growing. Actually, it's not bad, considering there are only two actual cities in the state. As of now, there are 3 punk bands in operation. Y.I.A. from Wilmington, P.O.W. from Newark, and S.D.S.(Salvador Death Squad) from Dover, not to mention the ill-fated D.S.D.B. At present there are about 60 punks in the state, and yet, the numbers keep growing. The only places to play are assorted steak houses, movie theaters, the beach, parties, etc. We caught the eye of Philly B.Y.O. Philly is where most of the Delaware punks hang out for shows, and they listen to Maximum RnR on Philly's WKDU. There is a

hardcore show on WMPH, a high school station in Wilmington. We're trying to find a place here for bands to play, but since Philly is only 45 minutes away, it'll due for now. If anyone has to move to Delaware for any reason, write: Al Duvall/ 1313 Quincy Dr (you're kidding!) /Wilmington DE 19803



Well it's been a long time and a lot has happened since the last scene report. MINOR THREAT is back in town and in the studio to remix and repackage the "Out Of Step" 12". Also in the studio are IRON CROSS, being produced by Lyle Preslar; FAITH with the 5-man line up; and UNITED MUTATION doing their farewell demo.

FAITH

GOVERNMENT ISSUE's "Boycott Stabb" 12" is out, soon to be followed by a 4-song 7" EP, featuring Brian Baker of MT on guitar. MARGINAL MAN and INSURRECTION are due in the studio soon. The DOUBLE-O EP is out on R&B Records. Outside Records' "Mixed Nuts Don't Crack" compilation LP, featuring several lesser known D.C. bands (NUCLEAR CRAYONS, MEDIA DISEASE, HATE FROM IGNORANCE, and the now-defunct UNITED MUTATION, SOCIAL SUICIDE, and CHALK CIRCLE) is in the stores now. Also out is a 3-song EP by NO TREND, and a 7" single from D.C.'s own heavy metal gods, THE OBSESSED.

MARGINAL MAN

E.N.B.=DOVE

ENB (Eric's New Band) has finally changed their name...to DOVE. MINOR THREAT is once again a four piece with Brian moving back to bass and Steve playing guitar in a new band with ex-DOUBLE-O and UNITED MUTATION members.

DOUBLE O-LONG GONE

Photos by Jim Saah

SOCIAL SUICIDE

VOID

The first in, hopefully, a string of varied shows took place at the Wilson Center. Featured bands were ENB, SCREAM, BODY COUNT (slightly ska influenced), MICHAEL ENKRUMAH and the ISRAELITES (reggae), and STATIC DISRUPTERS (funk). STATIC D stole the show with their D.C. style go-go funk and had practically everyone dancing. Another diverse show was the Outside Records matinee at the 9:30 Club. The show gave exposure to several bands that would normally have a difficult time getting booked. UNITED MUTATION took the honors with a completely chaotic and frenzied set somewhat reminiscent of a VOID show. The only other band that really stood out was NUCLEAR CRAYONS, who managed to drive people out with their grating "noise" and manic yells.
Last, but not least: bands that will be leaving this fair city for the thrills of touring: MARGINAL MAN are planning a short midwest tour. SCREAM and G.I. will be touring this summer...seperately. NO TREND are also doing some sort of summer tour.
Finally, Kent, drummer for SCREAM, got married, and G.I. have a new bassist-Rob, ex of ARTIFICIAL PEACE.

Bert Q.

Out By AUGUST

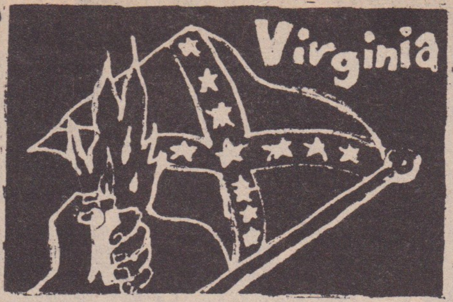
Fountain of Youth Records

&

GOVERNMENT ISSUE
The Long Awaited MAKE AN EFFORT 7" ep

Out Now: Boycott Stabb 12" ep

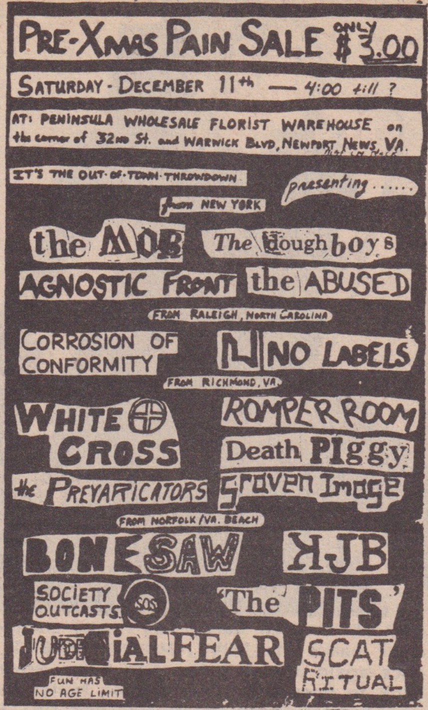
GOVERNMENT ISSUE — (Dischord/Fountain of Youth).



VIRGINIA BEACH/TIDEWATER

Dear MRR-I bet you think punk is dead in Virginia. Well, it's not. Since I've been here, I found a scene in Charlotte NC, Virginia Beach VA, and up in Richmond. I know you've heard of WHITE CROSS from there, who by themselves are hardcore evidence of some type of perversion here in the land of pickup trucks, shotgun racks, and sunburned necks.

Had my first taste of Virginia punk recently, at a place called Benny's in Richmond. NO LABELS from Raleigh played. They sound kinda like a SoCal beach band, and have some very hardcore songs and a good following. Then GRAVEN IMAGE from Richmond played. They're a good thrash band, and have a 14 song tape out. The kids here are very fun loving, non-violent types who are very cool. They had another club called the Casablanca, but it changed owners, and the new ones don't allow punks to play because they saw some kids with spikes diving off speakers at a DK's gig here last year. They want to keep the kids away so they can have 'normal' customers come to see lame rock bands. Anyway, after



GRAVEN IMAGE played, on came WHITE CROSS. I can't say enough about this band. They're really hot, and had everyone thrashing. After them, S.F.'s own FANG played, as they are touring America with CRUCIFIX. The crowd kinda liked them, but didn't exactly understand them. CRUCIFIX was greeted with jeers, but after one song they had the crowd's interest, and began lashing out songs left and right. Sothira really put on a good show. They played two encores.

The Richmond scene is really young and full of energy, with alot of up and coming new bands. Good scene and good kids. Virginia Beach has a scene, no club, and half a band. The punks here usually drive the 2½ hours to gigs in Richmond. If any bands wish to play here, you should contact Deet Novak, 925 N. Plantation Dr, Virginia Beach, VA 23454. Phone 1-800-481-4645. Most bands pass them up cause they don't know there's a scene. They're more than starving for any kind of punks to play here.

I miss S.F., and will be back soon. Anarchy and Peace. Love, Kenji

RICHMOND

One of Richmond's best clubs (who booked hardcore bands), the 538 Club, got closed down because they lost their liquor license. But if all goes well, it will open again soon. Another local bar, Going Bananas, is having HC every Wednesday night-usually a touring band and 2 local bands.

WHITE CROSS has a few more copies of their debut EP available, with new vinyl imminent. HONOR ROLE/GRAVEN IMAGE tape is available now. Both these bands rip. Buy this tape- send a few bucks to: Pen Rollins/ 8413 Michaels Rd/ Richmond VA 23229. DEATH PIGGY is now only a fond memory (sorry Ian). Singer Dave Brockie has gone back home to Arlington. Boo- fuckin-boo! Bob and Russ are forming a new band, tentatively named CREMAINS. Cliff and Dobey will also be forming a new band. So we've lost one, gained two. Not bad.

Me, Cliff, Dobey, and Bob have our own HC radio show called the Hardcore Hour Of Power. It's on Friday nights, 7-10 PM. Any bands with demos, records, etc, can send material to my address and we'll play it!

Nihil Obstat is a fanzine which focuses on the Richmond scene. We've put out one issue so far. It costs 65¢, at the address below. Also, any out-of-town bands looking for gigs here should contact Mike Rodriguez (804) 359-2709. That's the haps for now.

Beth Wright/ 8440 Bayfield Dr/ Richmond Va 23235.

NEW FROM WASH. D.C. ON OUTSIDE RECORDS 6 BanDs 23 songs

MEDIA DISEASE/CHALK CIRCLE/SOCIAL SUICIDE/UNITED MUTATION/NUCLEAR CRAYONS/HATE FROM IGNORANCE.

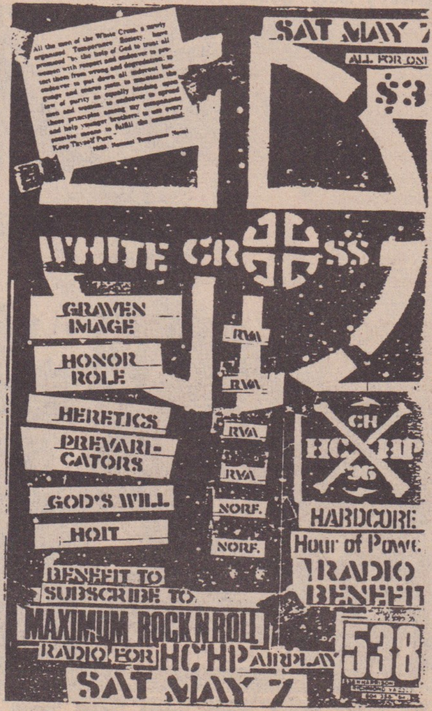
COMES WITH LYRIC SHEET AND FLYERS BY THE BANDS. $6.75 incls. postage

ALSO NAMELESS a 3 song E.P. by the NUCLEAR CRAYONS $2.50
send orders to: OUTSIDE RECORDS
3111 1st st. N.
Arlington, Va. 22201

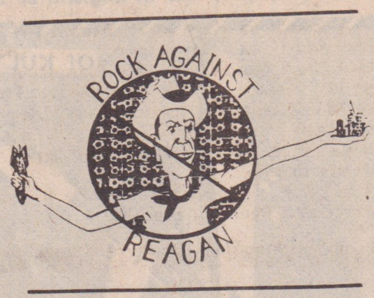
these records are collectors items
get them before its too late

NEW 12 SONG 12'' RECORD
distributed by
ROUGH TRADE SYSTEMATIC
IMPORTANT DUTCH EAST INDIA
SEND MAIL ORDERS TO:
PLAN 9
RECORDS
2913 W. CARY ST.
RICHMOND, VA. 23221
(804) 353-9996

12'' RECORD...5.25 ppd.
BACK IN STOCK 7'' EP...2.00 ppd.



ROCK AGAINST REAGAN TOUR 83



WASH DC-July 4. It couldn't be stopped. Despite the combined influence of James Watt, Nancy and Ronnie, Wayne Newton, and opposition from right wing "family" organizations, the show took place over the July 4th weekend. The DEAD KENNEDYS, M.D.C., D.R.I., CRUCIFUCKS, CAUSE FOR ALARM, C.I.A., TOXIC REASONS, and many other fine socially and politically aware musicians and speakers converged on the Lincoln Memorial for 2 days of cross-cultural stimulation.

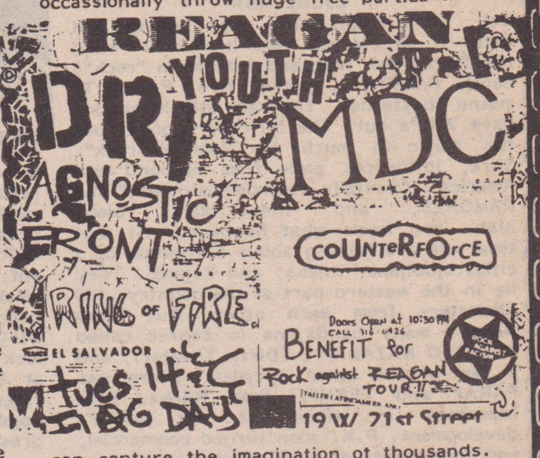
The early morning sun beat down bright and hot July 3, as the R.A.R. road crew finished assembling the P.A. scaffolding around the caravan's flatbed truck. People had already begun arriving, staking out shady spots near the Reflecting Pool. TOXIC REASONS got the live scheduele off on the right foot with a tight, high-energy set in the early afternoon. Several speakers of varied political interest (mostly pro-pot-in my opinion, a big waste of energy on a peripheral issue) interspersed sets by New York's C.F.A. (an excellent 10-minute surprise), the CRUCIFUCKS (put the fear of Doc in everybody), D.R.I. (hotter than ever), and a few other artists.

The sun mercifully went down during M.D.C.'s set, making things easier on everyone. By now a few serious diving injuries had already been sustained, but Klaus Flouride took the crucial bail of the day, slipping from the back of the 4-foot stage, and landing like a cat! The DKs played a frenetic 40 minutes to a crowd estimated at 2000-2500. Though the audience had been solar-soaked for 12 hours, they put so much jam into music appreciation that the swelling ranks of the U.S. Park Police sat up to take notice. They had been picking off lone celebrants all day (it got worse on the 4th). Biafra, at one point, gestured towards the Washington Monument, noting how much it looked like a KKK hood. And it did, looming over us with stark forbiddance, the lighted spire that figures prominently in any view of Amerikkka's capitol city.

July 4 found the D.C. Smoke-In organizers eyeing the sky nervously. It rained on the pot parade. No live bands played the flatbed down Pennsylvania Ave. to the White House, for various reasons. Ours was the heavy threats advanced by all kinds of law enforcement agencies, to the effect that live music meant violent intervention. On the Fourth of July, D.C. stood for Direct Confrontation. The issue wasn't worth going to jail for. Back at the Lincoln Memorial, things went from soggy to soaked as R.A.R. stubbornly stuck to scheduele, braving rainstorms that temporarily stopped the Wayne Newton tax-funded patriotic extravaganza taking place in the shadow of the Monument. "Rain on Wayne" was the rallying cry of the afternoon among members of the "undesirable element". Cultural friction was assured by the close proximity of the two groups of revelers; the pigs only made it worse. I was one of many subjected to verbal and physical harrassment by the U.S. Park Police. I was approached by a strange, heavily built in shorts, sunburn, and Halloween mask looking for reefer. When I said I couldn't help him, he pulled a badge and threw me against our van. He was joined by two more of them. The female strip-searched me on the street, while the other 2 tossed the van contents. She kept pretending to be the "good cop", while trying to make me say where "the dirt" was hidden. When that didn't work, she whacked my neck repeatedly with the edge of her hand, like a karate chop, only not way hard. The other narcs had just discovered the stash of 2000 Millions of Dead Cops badges when Ron and roadperson Charucki rounded the corner. The officers made a few more threats and insults, then told me to "get the fuck outta this park".

The tour has seen its ups and downs, from obscure beginnings in the country's southern and midwestern regions, to a mobile performance on a flatbed truck up New York's Fifth Avenue (the wrong way). By the time M.D.C. joined the caravan in Madison on April 23, the CRUCIFUCKS and the R.A.R. crew had many misadventures to relate. Porky and Gigi from S.F. had been arrested and held in La Grange Texas for a week, their lives threatened repeatedly by the vicious (perhaps bored) local law enforcement thugs. It's incidents like this which inspire lyrics like "Let's kill the fucking pigs if they get in our way/ It'll set a good example for the children of today/ It'll keep 'em out of trouble shooting pigs after school/ And wasting cops will be the heroes golden rule" (CRUCIFUCKS). At least Texas wasn't all bad, as Austin was reported to be a high point of the early segment of the tour.

In Madison Wisconsin a well-organized Hash Bash on the steps of the State Capitol saw a big crowd get high to the diverse sounds of Magic Slim and the Teardrops (of Chicago) and M.D.C. Hundreds of joints rained down from a helicopter. In Detroit, the NEGATIVE APPROACH faction came out to sneer. In Cleveland, the DICKS were brilliant. In Amherst Mass we were shut down by the U Mass Student Council, using the cops, but the crowd surrounded Y.I.P. generators, and after much negotiation, the music was back on. Conservative students paraded on the fringe with the American flag. Though the Yippies are poorly organized and fight amongst themselves most of the time, they do manage to stir up lots of struggle, and occassionally throw huge free parties that



can capture the imagination of thousands. M.D.C. is now in Canada, D.R.I. is in Texas, and both will return to San Francisco September 3 at the On Broadway, brakes squealing. Also on that bill are, CAUSE FOR ALARM from NYC and the incomparable DICKS.

Tammy C-M.D.C.

MULTI-DEATH CORPORATION

4-song single
OUT NOW ON
R RADICAL RECORDS
Distributed by Rough Trade

YUGOSLAVIA

LJUBLJANA

Well, let's begin with some boring dull data. It all started here in late '77 when the first punk rock(and I do mean "rock") band, PANKRITI, played live. PANKRITI means "bastards". They are still in action, have 2 LPs out. The lyrics are good, but the music is much too "normal rock". Sure, influences came from England and America's "mentally retarded brothers" the RAMONES, and then...blah, blah, blah...you know what happened. At that time, we are talking about a triangle of 3 cities:Ljubljana, Rijeka, and Zagreb. They lie in the western part of the country, 120 kilometers from each other. But there weren't many bands;one in Zagreb called PRLJAVO KAZALISTE (Dirty Theater), and a few in the other 2 cities. There was PARAF and TERMITI from Rijeka, both important in terms of the scene's development. P.K. soon turned commercial, and today most of the Zagreb bands are a pile of crap, although there are a few non-commercial ones. From 78-80 things, umm, progressed. We got some new bands:92(the police telephone number), who later became popish. There was BULDOGI (Bulldogs), standard punk with naive lyrics, but they've not been heard from in a year. BERLINSKI ZID (Berlin Wall) are quite a weird band, very innovative. They went through many personnel changes, and finally broke up. LUBLANSKI PSI (Lublana Dogs) are slower punk, but one of the most popular bands around in '81. In '79 also, the scene in Belgrade livened up too. That will be covered in a seperate article later.

In '81, the scene "decentralized". Some good bands formed in the towns around Lj. KUZLE (Bitches) and SUND (Scum) in Idrija, 60 km from Lj. Then, INDUST BAG (untranslatable) and STEKLINA (Rabies) in Metlika. This is a really small town 100 km from Lj. And finally, BACILI (Germs) from Novo Mesto, near Metlika. All these bands were faster and more energetic than the earlier bands. Unfortunately, most of these bands broke up too.

BERLINSKI ZID

Now, the current scene. In Ljubljana there are some new bands. OTROCI SOCIALIZMA (Kids Of Socialism), VIA OFENZIVA are both sort of post-punkish, and the lyrics of O.S. are really intelligent. CAO PICKE (Hi Cunts) are a very original band, charchterized by short songs, and two basses (no guitar). O!KULT are the fastest band around now, and their lyrics are very clost to workers' reality. There are a bunch of hardcore bands now in Belgrade, and as I said earlier, we'll cover that seperately.

PANKRITI

About the records here. There's not much interesting. Only a few punk records were released. Major labels don't want to deal much with punk, and independents have problems. PANKRITI has two 12" records, PARAF has 2, and there are 2 compilations out, as well as a few Belgrade band releases. Hard to get imports. Few foreign bands come through here too. We saw DISCHARGE in '82 though. Because of a lack of suitable venues, we only have one or two good shows here a month. As for zines, there aren't many. Most are 10-20 pages of xeroxes. As to the media; the press basically ignores punk bands, but we have a progressive radio station here in Lj called Radio Student that covers the alternative music scene from it's beginnings. They play mostly English stuff. If any of you out there would be willing to send records or cassettes, they could be played here. Since most of what they play has to be bought by individuals, we don't get to hear much U.S. hardcore. They play the Maximum Rock 'N'Roll compilation and the F.U.'s "Kill For Christ" EP. The only really well known U.S. bands are DEAD KENNEDYS, BLACK FLAG, and FLIPPER. The smaller U.S. hardcore bands are known just to a smaller contingent of punks who are really interested in the U.S. scene. So help us out. My address is at the end of this report.

CAO PICKE

So, our scene is small and unorganized, but things keep improving. Many bands are putting out tapes, and today we had the first real hardcore band in Lj. play. They're called STRES DRZAVNEGA APARATA (Stress Of The State Aparatus). They sounded like SEKUNDA from Finland to me, and a bit like DISORDER, but unfortunately I couldn't hear the lyrics.

Now, here's some information on Yugoslavia itself. We are a socialist country with a policy of non-alignment. It is important to understand- Yugoslavia is not under the control of the USSR (like the other countries in the Eastern Bloc). Yugoslavia developed its own independent way after WW11. But there are problems here. We're suppossed to have a self-managing system that means everyone can take part in decision- making. Workers are to self-manage their enterprises, as are municipalities. . The system works on paper, but the reality is different. It has become very complicated, and in my opinion, has lost its true spirit. O!KULT sing about such problems. But there's not much unemployment, like in England or the West.

O! KULT

Another thing. Yugoslavia is a federal state; meaning it consists of 6 republics and 2 autonomous provinces. There are 3 languages spoken here too. Every male must for 1 year join the army as a training process to defend our country in case of war. I have to go this October. Really nice. And this "training" is suppossed to be honor and duty. Fucking duty. This depresses me.

LJUBLJANA PUNKS

I must also mention the media's interpretation of punk. Their picture of it is ugly. Unfortunately, there was a "nazi punk" affair about 2 years ago. Some dumb punks thought it would be great to make some racist nazi manifesto, etc. But the police found out about it, made a big search, etc. About 12 people were involved, but only 2 were arrested, but weren't in jail long. So the media painted this picture of punk being racist and totalitarian. Because of this generalization, punks are viewed as "scum of the earth". Nowadays the situation is a bit better. In my opinion, one big problem is that punx aren't united, and I haven't noticed many constructive ideas among punks around here. The police; I haven't had any confrontations with them and don't know of any punks who have (other than those stupid nazi punks). Recently, another group of them thought it was cool to be "nazis". Another police search followed. But anyway, "the only good cop....". Hey don't take me too seriously, there perhaps is a nice guy among 1000 cops.

KUZLE

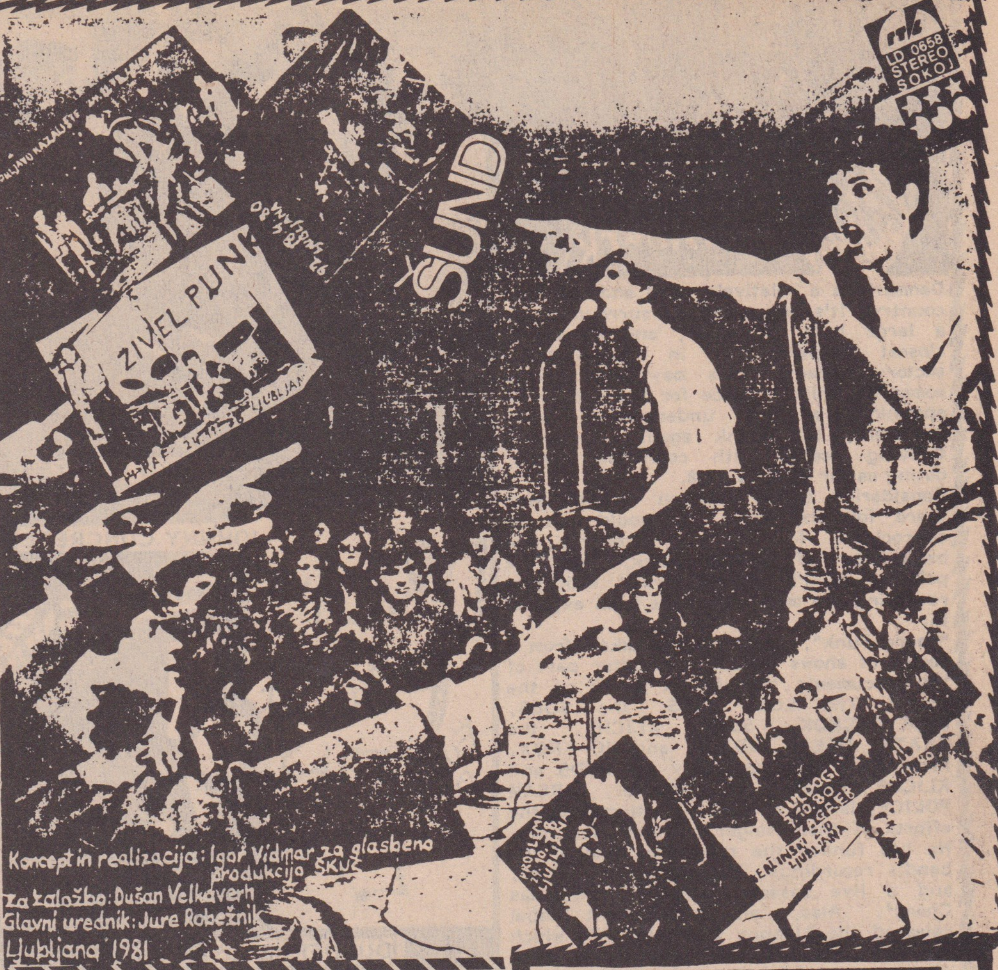
OK. That's it for now. If anyone has any questions, please write (if possible, please add about $.50 for postage for answers. The price of postage has risen dramatically lately. Dario Cortese/Mrharjeva 7/61210 Lj.-Sentvid/Yugoslavia

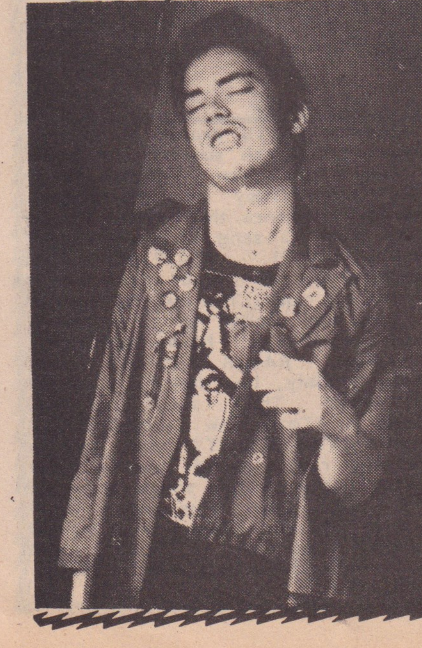
BELGRADE

Punks here mostly listen to English music, because American records cost a lot more, due to import taxes. The DEAD KENNEDYS are the most popular U.S. band, but some tapes have been circulating lately of M.D.C., MINOR THREAT, "Boston Not L.A.".

Our main problem here is lack of room to practice, equipment, and difficulty in organizing gigs due to lack of independent labels. The room for practicing problem may look trivial, but for us it is tragic. Say, how good can some band become without practicing? The equipment problem is because most punks are 16-18 years old, and are dependent on their parents. Need I say more? The live shows are a problem due to lack of enthusiasm in organizing them, and the sound and equipment are more than awful.

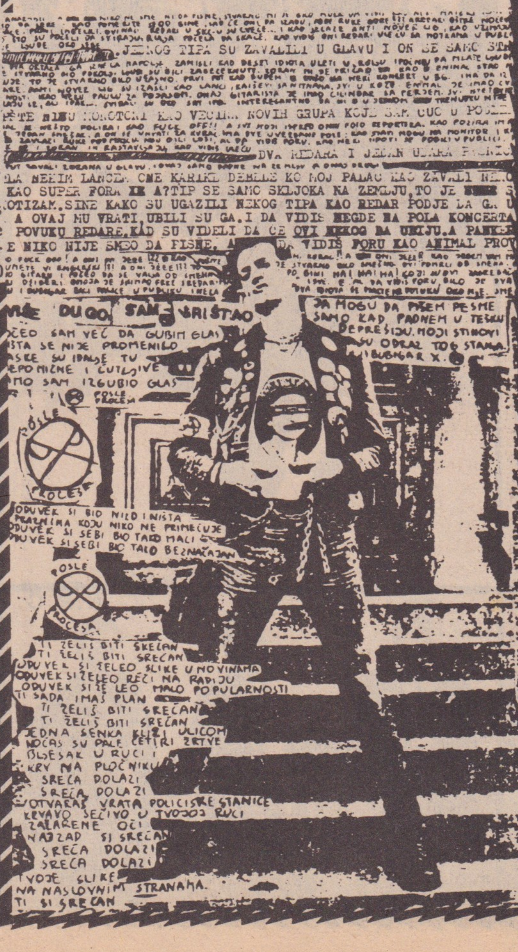
Belgrade history. The most important from '78-'81 are URBANA GUERILA (Urban Guerrila), RADNICKA KONTROLA (Workers Control), RADOST EUROPE (Joy Of Europe), HUMANI GENOCID (Humane Genocide), TV MORONI (TV Morons). Only a few of these exist today, most having broken up or gone pop. In 1981, DISCHARGE came here, and inspired new real hardcore bands. CIVILIANS were one of them, but broke up due to internal differences. Their singer then went to POSLE PROCESA (After Process), a psychedelic/punk band. The drummer and guitarist set up NEXROFILISA (Necrophilia), who play a very fast kind of heavy metal/hardcore. They have the best potential of all the bands, but they too are plagued with practicing problems. ARHIUSKA ZABAVA (Archive Fun) was among the first HC bands in Bg, but their guitarist is in the army now. DISINFECT are also HC, very loud, and without practice space. SOLUNSKI FRONT is one band without the space problem, and are the best band around. They have room, equipment, and the consequences are evident. The closest comparison of them is G.B.H., although their songs have more melody because their singer, Ciga, is the greatest and craziest RAMONES fan in the world. PETA KOLONA (5th Column) are a very good HC band, but I have doubts about their attitude. PRVA LINIJA (First Line) is our equivalent of the EXPLOITED. Other bands are HEIDI and NAJEZDA KANIBALA (Invasion Of The Cannibals), who both play very fast HC. The former is a bit more HM influenced, the latter more thrash. OK, that's it for now. Branimir Nedeljkovic, Brace Jerkovic 169/8, 11000 Beograd, Yugoslavia.



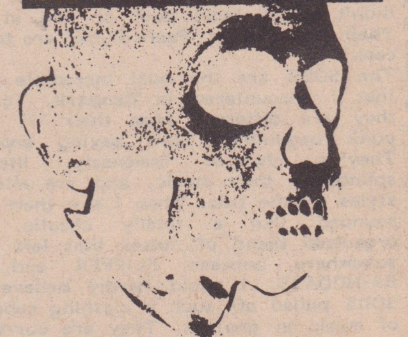


BRANIMIR OF VANIBALA AND HEIDI

OZREN OF BEOGRADE



NART



NART, the only surviving work of the S.F.Nartists. Produced in '79. 28 pages, daglo cover. It will insult your intelligence. $2.00. Make checks payable(or send cash)to Fast, Cheap,&Easy Graphics
485 Union St. #D
S.F.CA.94133

A real "classic"

Denmark is a relatively small and unknown country. It's geographically surrounded by a large body of water, and Denmark's closest neighbor lies in the southern sector--Germany. This may seem like a somewhat unlikely place for the successful spawning of an underground punk movement, but think again. It has a thriving scene, with countless bands, dating as far back as 1978.

Considering I was only on vacation over there for six weeks, it would not be appropriate for me to interpret the beginnings of Danish punk, and the politics, so I'll content myself with just reviewing the material I have been exposed to.

"Paere Punk", a compilation taken from a series of shows done in the latter part of '78, documents the earliest bands on the scene: The LOST KIDS, the SODS, ELEKTROCHOK, SLIM, KLICHE, the BRATS, DREAM POLICE, and NO KNOX. From these 8 groups only the SODS and KLICHE remain, but another, DREAM POLICE, is still kind of alive thanks to the efforts of their singer, Johnny Concrete. He has funded the release of most of the band's recordings, "Demise/Doomsday" 45, and a live cassette entitled "Christmas Chaos". Also, an independent label released the "Johnny Concrete" EP, which is DREAM POLICE under his moniker. Most of the material is pretty basic raw-edged rock and roll like the MC5.

KLICHE has changed their style since the early days. I cannot comment extensively on it, because I was unable to get my hands on their latest LPs. Judging from the one song I heard on the radio, they didn't sound "sold out" or bad at all. Their two cuts on "Paere Punk" are totally cool.

The SODS are the most incredible band that I encountered in Denmark. To say they are different from their '77 style punk beginnings isn't saying enough. They've changed immensely, literally splintering their music, and are altering styles all the time. When I saw them they sounded like a totally chaotic, yet organized blend of noises that left them somewhere between FLIPPER and the RAINCOATS. I could hardly believe the SODS pulled off such a clashing cohesion of music in one set. They are currently working on a third LP, but if you're really into digging up obscure records, then look for "Minutes To Go" and "Under En Sort Sol". These are their fantastic first 2 albums. Also, if you saw SORT SOL touring in America in 1982, then you've been treated to the SODS under their U.S. alias!

ZERO POINT

JOHNNY CONCRETE

DUNDERHEADS

NAESTE UGES TV

CRAP

N.R.G.

The ELECTRIC DEADS, WAR OF DESTRUCTION, ZERO POINT, CITY X, the ADS, the FRESHLY RIOTS, RAZOR BLADES, ANTI SOCIETY, and DISRESPECT are just a small representation of the present state of Danish thrash-core. The ELECTRIC DEADS are probably the most unique of the lot. They have a girl screamer named Bibi, who with her high pitched, carries the band very well. Their difference though, lies in their sound. It's incredibly fast (no, not as fast as GANG GREEN), but it does not really wage an all-out guitar attack. It's more controlled, and sort of pops along with the momentum of a bullet. They have 2 great EPs on their own Electro Static Records, which will be available through my zine, Frontal Assault. WAR OF DESTRUCTION is very DISCHARGE- influenced...heavy guitar-bass-drum sound. Most of their songs are in Danish, but you don't have to understand the words to have their intense power annihilate you. The W.O.D. cassette, "F'Di", may also be available through FA in a limited quantity. ZERO POINT was reviewed in MRR #3. "Experimental punk" was the label their 10 song cassette was given. Well, maybe a few of the cuts aren't what you'ld call hardcore or Oi, but for the most part ZERO POINT is straight heads down thrash. CITY X is an interesting band. On their 3 song single they have two fast tracks on one side, and an excellent ska/reggae tune on the other. This is definately one of my favorite releases from Denmark. CITY X is also featured on an EP with the ADS (a benefit record for squatters). They have 2 songs on here that are good and fast. Better though, is the song on the other side, "Waiting For The War", which is a slow plodding English Oi styled song that sounds a lot like the DEFECTS' "Survival".

ADS

Photos by No Aarhus

The FRESHLY RIOTS present a variation to the normal thrash sound in much the same way ads New York's FALSE PROPHETS do. They also have added keyboards to enhance their sound. "Enola Gay" is their 22 song cassette. RAZOR BLADES, ANTI SOCIETY, and DISRESPECT are all groups that I can't delve into too much. The material I heard from them was limited to a couple of cassette compilations . Here's the best I got though. RAZOR BLADES were produced horribly, but they have a very harsh sound. Their songs are the standouts on "Tommorrow Belongs To Us" cassette. ANTI SOCIETY also has an overbearing rough sound due to lousy production. Some of their songs remind me of the Finnish bands I've heard. Great song titles ("Human Robots" and "Maimed To Death") to go along with equally great music. This band deserves a lot of further checking in to.

WAR OF DESTRUCTION

DISCHARGE seems to be an easy way to describe a lot of these European bands, but I can't find a better example for DISRESPECT. Again, weak production (which in general flaws a great deal of the Danish stuff, as well as all releases from around the world). Good songs though.

Danish punk is mostly put out on independent labels, like in the U.S. and U.K. Irmgardz is clearly the leader of the DK indies. Their releases include: DREAM POLICE, CITY X, BEFORE, UCR, and more. Replik Muzik is also a steady producer of records, such as: SORT-HVIDE LANDSKABER,and END OF YOUR GERDEN. Decay Records have put out a couple of great cassettes that are highly recommended: "Trust AND OBEY, GOD IS LOVE", and "Tomorrow Belongs To Us". The former features RATTUS(Finland), FUNERAL ORATION(Holland), and W.O.D., ANTI SOCIETY, and DISRESPECT(Denmark). No Aarhus is another indie producer. Their line includes DREAM POLICE and DEFORMED. No Aarhus is also a fanzine (sorry, it's in Danish), but its writer, Johnny Concrete, speaks and writes English. For more info, write to him at No Aarhus, Postbox 3, 8381 Mundelstrup, Denmark. Another fanzine to contact is Your Generation (also in Danish) c/o Steen Thomsen, Viggo Stuckenbergsvej 25, 8210 Aarhus, Denmark. He sings for ZERO POINT, and plays drums for W.O.D. He also speaks and writes in English.

SODS

So that's six weeks of the Danish scene...
Shred, editor, Frontal Assault
33 Adams St
Littleton, MA 01460

FRESHLY RIOTS

"Wake up! The cops are down at the corner." Someone pushes you out of bed at 6:30 AM. Down on the corner are 30 battledressed policemen, throwing into the street the belongings of 8 kids who squatted a house for the last 5 months. Hmm, better get the others. I run over to our neighbors, ILLEGAL 80, a punk band from the provinces that moved to Copenhagen. Of course, everybody is asleep. After knocking for 10 minutes, a guy with a mohawk and leather jacket marked "Fight System-Fight Back" opens the door. We run around the house and find people sleeping in all sorts of spontaneous manners. "Wake up! The pigs are here!" "Great, a riot!" Calm down, and remember your mask (so you won't get recognized on the cops 'riot films'. I run over to another squat a block away. It's a half block long and 5 stories high. BIP-BIP-BIP..an alarm is ringing in the backyard. Well, those old hippies really know how to get organized.

By the time we get people together, the house is barely cleared and the first wall has fallen. So we scare the cops away with rocks and burn the bulldozer that did the dirty work. A lot of discussions. "Let's stop and have a strategy meeting tonight." "Hell no, let's teach them a lesson-this is a riot." People dressed in leather jackets, masks, and helmets, start building a barricade. Rocks and concrete are deposited in central places. And the battle between 300 cops and an equal amount of squatters and punks goes on all day. Flying rocks, riot squad, plexiglass shields, police dogs, burning barricades, smokebombs. The battle goes up and down;sometimes the police move back out of the street, sometimes the squatters hide in their houses. Fortunately, our house is barricaded at the ground floor.

A lot of talk. "This shows them what happens when they hassle us." "I feel great, euphoric." "Stupid punk, remember today is a blast, tomorrow we're homeless". "No, they'll never come back after this-those chickens." I try to retire to my room. It stinks of gasoline and hashish, filled with people. "Police and military, beat up kids is our job, Police and military, we don't give a shit about you", a song by CITY-X blares from the speakers. Everyone is shouting, high on rioting and adrenalin..trying to relax over a joint.

In the evening it calms down. the police have left. We move the barricades, and put the bricks back into the pavement. We open our illegal bar, some bands try to play. There's a lot of drinking and discussion. Who won?

TUNNELLØSNINGEN

POLITI OG BZere sættes herved under mistanke for at benytte samme rådgiver. Vi har en stærk, men ubekræftet formemmelse af at det må være Egon — ikke den tavse overborgmester, men ham fra Olsen banden — der fordeler snedige tricks til højre og venstre. Ideen med en container med betjente og [illegible] var på et højt plan. Skal man gardere sig mod nedfaldende [illegible], er det smart at se det hele sådan lidt fra oven.

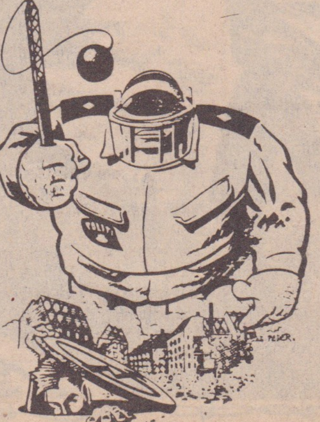
PLANEN OM at anlægge en fast forbindelse under Korsgade var ikke mindre snedig. BZerne må selvfølgelig finde sig i at blive kritiseret for undergravende virksomhed, men det siger noget om deres stærke sammenhold at tunnelløsningen kunne holdes hemmelig for politistikkerne i over en måned.

POUL EEFSEN, Københavns politidirektør, udsendte kort efter manøvrens begyndelse en forhåndsfabrikeret pressemeddelelse, hvor han frejdigt beskyldte BZerne for at være kriminelle brandstiftere, der måtte tage det fulde ansvar for eventuelle [illegible]. Gud ske lov blev der ikke brug for feltlazarettet, men brugen var først og fremmest BZernes strategi. [illegible] sagde politiet bagefter sejrsstolt. BZerne kunne med god ret erklære det samme.

PENGE SPILLER ingen rolle, når ordensmagten skal udføre tjenester for den socialdemokratiske overborgmester og hans partifælle saneringskommissær [illegible]. Mobiliseringen har kostet mange tusinde kroner og mandtimer, og det skal nok blive husket, når korpset næste gang jamrer over personalemangel, at der var råd til at udkommandere op mod 1000 betjente til at fjerne 30-40 BZere.

PINLIGT VAR det, at der efter slaget, som udeblev, opstod hærværk og ballade rundt omkring i hovedstaden. Det kan næppe afvises, at den hujende flok ugså har været ægte BZere, men hovedstyrken bestod af tilskuere og medløbere, som ved at betragte det [illegible] og med [illegible] straks [illegible] at der var lagt op til larm i gaden. Disse [illegible] er dem der er med til at styrke lov og orden-fløjens tro på, at ungdommen skal holdes nede med magt.

PROBLEMERNE er på ingen måde løst. De fordrevne BZere vil antagelig lede efter en ny ejendom, hvor de kan bo og virke sammen. Samfundsøkonomisk havde det nok været klogere at bruge de penge, der blev smidt ud til oprustning, til istandsættelse af sådanne huse til gavn for den ungdom, der føler sig uvelkommen og overflødig i en verden uden arbejde, uden boliger og næsten uden fremtid eller håb.



THE GREAT ESCAPE!

A new breed of squatters hit Denmark 2 years ago, but squatting is an old tradition. We have a big area in the center of Copenhagen, Christiania, where 3000 people have been squatting for 10 years. There are bars, restaurants, theaters, music scenes, and the biggest free hash market this side of India. It has been an injection of nutrition and speed to the punk scene. A lot of punks have become squatters, finding a place to live, hang out, play music. And a lot of squatters have become punks, infuencing the scene away from macho appeal, drug abuse, profit and fashion. The new movement started by trying to get at least one free youth culture house in Copenhagen. And after a year of militant squatting and riots, we got a legal house that no one can take from us. But the movement grew, and people needed housing, so we started squatting other abandoned homes, and 300 people live in illegal squats. This is a new approach to a society in recession with a lack of jobs, housing,etc. Parents and government tell us to wait 10 years for a possible new industrial boom, take lower wages for the same work, live at home. "You already have it better than I did at your age".

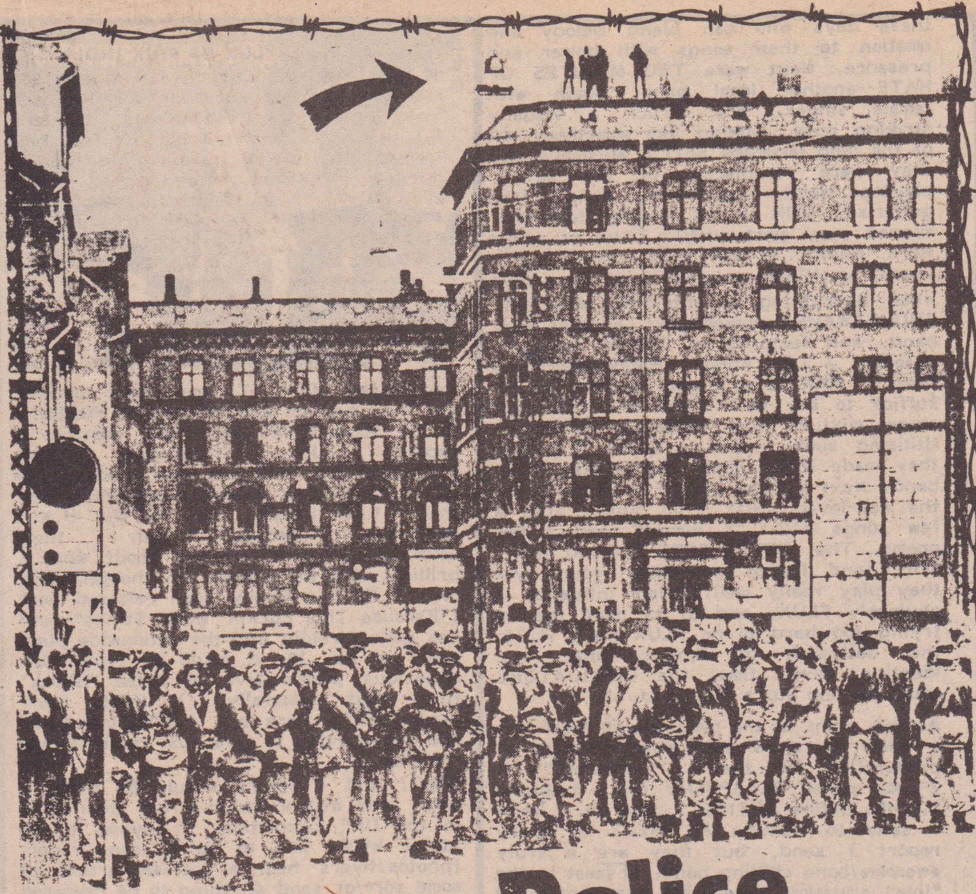
But we say "Fuck you, I won't wait for my turn in one of the richest societies in the world. You already have a house and a garden, now I take mine". With slogans like:"Tomorrow is too late", "You haven't got a chance-use it", "A brick in the air means more than a communist in the parliament", "No future- no exit". People took over houses and the streets, creating their own lives.

One last joke, and the joke is always on the pigs-all muscle, no brains. When they finally came with 1000 cops, water cannons, teargas, and big cranes to throw 30 of us out of Allotria, they entered through the wall on the third floor, just under the roof, because they feared a rainstorm of concrete. But no one was there. We had all left, literally under their feet. We had dug a 20 meter long tunnel right under the road they were attacking from. We went up through a cellar on the opposite side, and disappeared in cars. A lot of fun. The mayor and police never looked so stupid. Everyone was laughing. And we got a lot of support from different people who liked the idea of squatting, but hate violence and riots. So if you want

Sum up. One house lost, but they squatted a new place. Two burnt bulldozers. Forty wounded cops. Twelve arrested squatters. Broken bank windows. Riot in the center of Copenhagen for 10 hours. I think it was a victory for the street parliament.

Allotria, the squatted house I lived in, was 100 years old. Thirty people lived there, in a big commune. Their ages ranged from 14- 28, the average being around 18. The house was squatted, or liberated, for 8 months. The ground floor was barricaded with concrete, iron, and wood, and we climbed in by ladder. The windows were barred with nets to prevent tear gas grenades from flying in. In the cellar was a rehearsal room for several groups..RED LEADERS, OFFICIAL PIGS. The bar was opened at least 3 days a week, with local folk music, theater, sometimes food, and, of course, a lot of punk bands..CITY-X, SODS, A.D.S.(Another Destructive System), ILLEGAL 80, W.O.D.(War On Destruction), SOLDIERS OF FORTUNE(from Berlin). And it was free. The people living there were a mixture of Skins, Punks, and Hippies, with a lot of guests from all over Denmark, Sweden, Germany, Holland, Italy, etc. We had a great, spontaneous, communication line with all of Europe (let's see some yanks soon) by people visiting each other all the time. Like when Ronald Reagan went to Berlin, a lot of people went to create a beautiful riot to welcome him. The people living there created a lot of valuable discussions and bullshit. Like, "Who is rehearsing a mixture of EINSTURSE NEUBAUT and ANTI NOWHERE LEAGUE at 2 AM?", "Did you buy health food again, we can't afford it you old hippie?", "Why did you write graffiti on the wall, I just spent a day painting?", "You're getting too hateful and violent, wise up".

But we all lived together, and learned because we had the same aim:to create a new counterculture, make a new lifestyle in opposition to discos, burgers, military, television junk, and apathy. Trying to learn not to be sexist, chauvanistic, stop exploiting each other, giving up too much dope and alcohol. Creating a new militant, non-conformist, anti-authoritarian attitude.



rebellion and counter-culture, always be a step ahead of society...even if you have to crawl under their feet.

Ole Sonderby Petersen
Thuresengade 3-2 T.V.
1360 Kobenhavn C
Denmark

Police Battle Squatters

INTERVIEW BY SHRED

MRR: How and when did the ELECTRIC DEADS start?
E.D.: We started a year ago. We had another drummer and singer then, but we couldn't quite agree on what kind of hardcore/punk we wanted to play. Therefore, we threw them out and got Bibi and Michael instead. that was in Feb. '82.
MRR: What groups, if any, influenced ELECTRIC DEADS?
E.D.: At that time it was mostly English stuff, but then we heard "Jellybeans" LP, and we threw the two others out. They were still more into the English stuff-DISCHARGE and all.
MRR: What do the ELECTRIC DEADS songs deal with? Are you a political band?
E.D.: We're not a political band, in the sense, say, of CRASS or M.D.C. It's simply not possible for us to agree on one certain political issue. We're four individuals with four totally different viewpoints. We're the bloody middle class. In our lyrics we try to deal with what's going on inside our, and other people's, heads. We have a song called "0.38", which is about sitting in a station watching trains leave for far away places and wishing you were on one of them, but knowing deep inside of you that you'll stay where you are. And we have another one called "Before You Hit The Stones", which is about the time it takes when you leap from the 22nd floor 'til you hit the stones. And then, of course, we have the usual shit songs and lyrics.
MRR: How were both EPs recorded?
E.D.: It was suppossed to be a very low budget EP, but we ended up with a very large bill and a lousy sound due to lack of proper recording facilities. The first record was recorded over a P.A. system. "Anti-Sex" was recorded in a studio and has great sound. The reason we say low budget is because we don't have any record company backing us to pay our expenses. We have to pay everything ourselves. It's great to be our own record company, but at the same time it's hard for us not to be able to release more singles since we have material for 2-3 LPs. it would be great if a small company would release something for us.
MRR: What's it like being a "hardcore/punk" band in Denmark?
E.D.: We don't make any money at all. Quite the opposite, in fact. It's the same for any hardcore band here. It's totally impossible for us to live off our music.
MRR: What bands are good in Denmark?
E.D.: There's a punk band called CITY X, who's one of the best we think. There's a lot of bands, but not all of them are good.

If voting changed anything, they'd make it illegal.

DIG'S U.K. REPORT

Hello gang, First thing to report is that we have just had a General Election here in the U.K., which has seen the inherently masochistic British public elect Mrs. Thatcher's Conservative Party for a second term of office. I say "masochistic" because in spite of record levels of unemployment created by the preceding Tory (another word for Conservative) government, as well as the virtual dismantling of the Government-provided Health Service and other Social Services, she has actually been returned to power with an increased majority over all the other political parties combined. This means that it will be even easier for her to implement her right- wing policies, including turning Britain into a launch-pad for american cruise missiles, and the further eradication of the Welfare State (dole, pensions, etc.). This election also saw the eclipse of the Labour Party (so-called "Socialist" party) due to the considerable Nationalistic fervor generated by the Falklands War last year, which still pervades the whole political atmosphere here. The Labour Party did however hold onto its power in the Northern industrial cities, which are its traditional strongholds. In addition, this election saw the rise of the Liberal/Socialist Democrat Alliance (left-of-centre party) which did extremely well in terms of the popluar vote (i.e. the total number of votes cast for it was only slightly less than for the Labour Party) yet this was not reflected in terms of representation in the House of commons because the British "first-past-the-post" electoral system (as opposed to the "proportional representation" system adopted in many other countries) makes it extremely difficult for any up-and-coming party to break the "Labour-Northern/Industrial" and "Tory-Southern/Rural" area strangleholds. Anyway, rather than bore you all with any more political bulshit, I'll get back to the U.K. punk scene by reviewing a gig at Leeds, 4th June at which many up-and-coming bands played...

£1.50 to get in was amazingly cheap, considering that 6 or 7 good bands were due to perform, but it was a D.I.Y. gig organized by FLUX OF PUNK INDIANS who were headlining, so it's only natural that it should be value for money. First on were ICON A.D., a local band, featuring a female singer. These really impressed me a lot, with powerful, punchy melodic songs with seemingly political-type lyrics; definately one of a rare breed of band these days who can blend melody and emotion to their songs with power and presence. Next were TWO MINUTES OF HATE--another local band, again with female singer, who struck a visually striking pose, looking like something out of the long lamented SLITS. Musically also they were reminiscent of the SLITS, playing mainly bass-heavy songs (the guitarist, GUN CLUB singer lookalike, seemed very amateruish). Titles of songs were mainly to do with sex--"Lesbian Lust", etc.Highly original stuff these days when everything is anti-this, anti-that. CHUMBAWAMBA played next, another local band, and featured on CRASS' Bullshit Detector 2 LP. Aphid Amebix described these in MRR #5 so I won't go into detail, suffice to say their punk and theatrical stage mixture was extremely effective. Utilising such props as empty T.V sets they made some chiling statements. Great band. Next a band played which featured the well-loved ANDY T on guitar; after a few songs ANDY T himself read a few poems. The INSTIGATORS [played next. This band looked incredibly young yet they play really well. Their influence is obviously FLUX, and to my mind they're trying too hard to be FLUX mark II, to the detriment of finding thier own identity. Given time, the INSTIGATORS could develop into a fine band.

At this point in the proceedings there was a delay as amps etc. were changed in preparation for the 2 "headliners". A 2-piece called BLASPHEMY did a 5 minute diatribe before ANTISECT came on. I know I seem to mention ANTISECT in every report I send, but they are a truly awesome/bone chilling band, at least in the "live" situation. Their set now contains 3 slower songs which are musically uninspiring but contain very important, caring political lyrics; it is when they decide to let rip with their thrashier songs that the paint really starts to blister from the walls though, and pandemonium erupts in the crowd. Imagine DISCHARGE meet FLUX in a wind-tunnel, the forthcomeing 12" should be a scorcher. Finally FLUX themselves took the stage. Starting with the now-familiar "New Smell" leading into "Tube Disasters", they blazed thru most of their LP including the brilliant "Take Heed" and even threw in a couple of unrealeased new songs too. As ever with FLUX, it is ideas and opinions they project that is of most importance to them. The uncompromising nature of their lyrics and their plethora of anti-war/anti-vivisection banners means that no one in the audience can escape being confronted with the brutal realities of war/animal experimentation.

Finally in this report, I'd like to mention that Kalv and myself are in the process of getiting material together for a new U.K. zine along the lines of MRR, which will hopefully have nationwide destribution here. As usual, we need contributers in order to make it a success, so please send scene reports/gig reviews/tapes etc. for review to: DIG/42 Hazelwood Road/Nottingham/NG7 5LB/England and we'll get back to you. Thanx.
All the best from Dig.

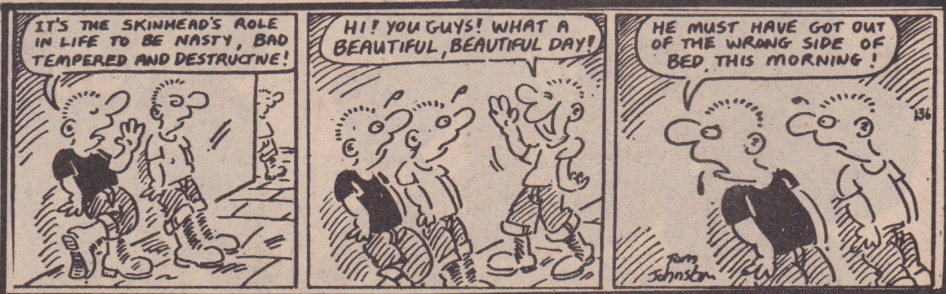
FLUX OF PINK INDIANS

Band news: D.I.R.T. have split-rumours say they may be joining up with POLEMIC to do some "live" work and possibly a record. Jon (drummer) with RUDIMENTARY PENI has been kicked out-a lot of mystery as to what's happening with them. BAD BRAINS are in the U.K., confusing people with their attitudes/everyone's raving about what a brilliant live band they are though. THE FARTZ EP has finally been released here ("Because This Fuckin' World Stinks") and has gone straight into the nationwide punk chart at no. 10, it could be typical UK obnoxious punks love of dated "shock" titles but generally, I think many punks/people here are finally interested and are starting to give U.S. punks/bands the chance.

Dig/I/ and 4 others should be doing a maxi- zine with a "much larger than usual in the UK" circulation, if anyone in the States would like to do a scene report (photos/flyers help a lot)/an article of some sort/or send anything to be reviewed then send to me. Kalv/48 Chetwynd Rd./ Chilwell/Nottingham/N99-5GD England. For possible inclusion, make contact!!

ANTHRAX

SYSTEM

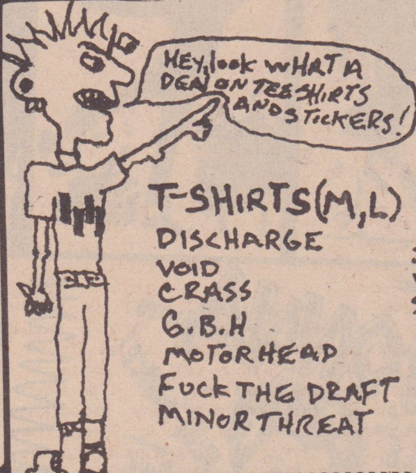


In issue #6 Dig wrote about UK's 5th generation of punk bands-those being FLUX, CONFLICT, SUBHUMANS, PENI, DIRT, etc. Well there now seems to be a 6th punk generation, in the same vein as the 4th, which was the EXPLOITED, PASTI, etc-who were all young bands being influenced by the early bands. This 6th generation seems to be influenced by CRASS, FLUX, and the like. They are bands like OMEGA TRIBE, ALTERNATIVE,

KRONDSTADT UPRISING, APOSTLES, AMEBIX, ANTHRAX, and SYSTEM, who are quite established now with singles out. But there's a hell of a lot of bands who are really great who haven't made that stage yet, bands like U.K. ANARCHISTS and POLITICAL ASYLUM from Scotland, PSYCHO FACTION and SUICIDE VISIONARY from Cumbria, TWO FINGERED APPROACH and the CORPSE from Crewe, plus the INSTIGATORS, REALITY CONTROL, HAGAR THE WOMB, SOLVENT-ABUSE, ICONS OF FILTH, D-FEKT, LOST CHERRIES, NAKED, and loads, loads more-especially one band Dig menyioned called ANTISECT. I reckon this band will be mega-enormous-they have intelligent lyrics, brilliant, well thought-out hard, fast music, an aim. They are very serious in their views and don't just sit back and mouth it all off. They care and are really great, friendly people. More and more, people are getting to know of these bands, and they'll soon be up with the more well-known ones.

We don't have many hardcore bands over here- VIOLENT UPRISING, ASYLUM, and a few more. All these bands are very active and basically good examples of real punk.

V & Peace. Mick Slaughter/ Obituary Zine/ 16 Cold Blow Cres/ Bexley/ Kent/ England/ DA5 2DS.



T-SHIRTS 4.75 p.p.

STICKERS .35 p.p.

All Top quality silk screened shirts 100% cotton

T-SHIRTS (M,L)
DISCHARGE
VOID
CRASS
G.B.H
MOTORHEAD
FUCK THE DRAFT
MINOR THREAT

STICKERS: G.B.H, ODFX, CRASS, STARVATION ARMY, AGITATED, EXPLOITED, VOID, DISCHARGE, BLACK FLAG, FASCIST FOOL, STRAIGHT EDGE, FUCK THE DRAFT, CRASS SYMBOL, MOTORHEAD!!!

CONTEMPT PRODUCTIONS
9135 JOHNNYCAKE RIDGE RD.
MENTOR, OHIO 44060

Dear MRR,

I'm a guy from Holland who likes U.S. bands a lot (MDC, SS DECONTROL, F.U.'S, GANG GREEN, FREEZE, etc.). Anyway, I read in MRR #5 about Dutch hardcore. What Tony wrote was good, but he left out some of the better thrashers.

The scene is growing more these days, with bands like VIKINGS, LARM, STANX, KNAX, GLORIOUS DEATH, SQUITS, SWEETKUTTEN, CKN, ASPERITYS (my band), BOUGHIER, IDIJOTZ, and others. They are all hardcore and nice people-arranging gigs for each other, etc. Many of the bands in the article are now broken up-Pistache B.V., NITWITZ, GOSPELFUCKERS, TRASHBAGS, and the No Future Record shop (too bad)! It's no fun to go to gigs in Amsterdam cause of the skins and some punks who beat you when you slam. It isn't so bad in the north of the country.

If anyone can help me get live tapes of U.S. HC bands, please contact me and we can exchange tapes.

Rob-Vos
Ereprysstr 7
3765 AC Holland
Soest

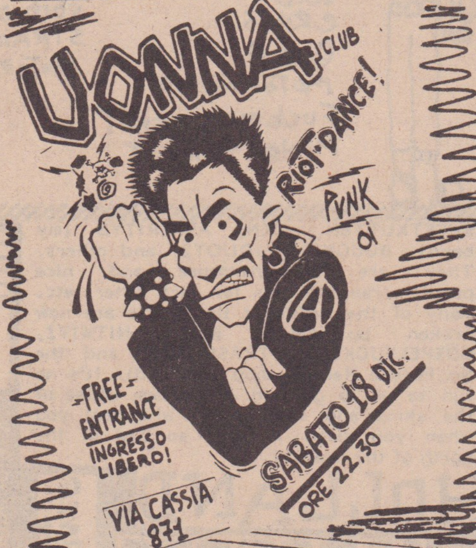
ROME

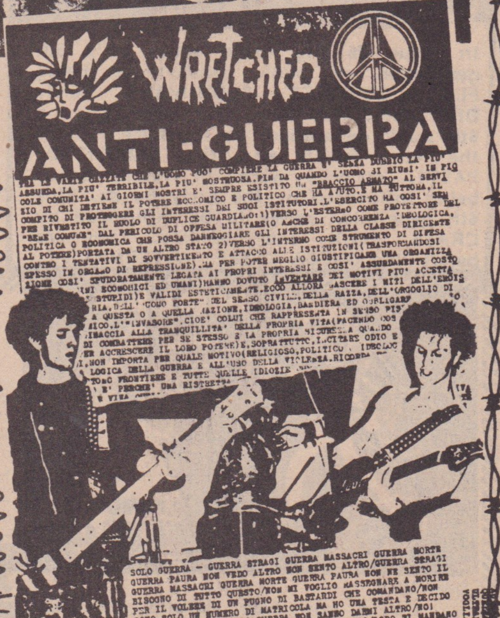
Sorry, but Italy isn't just great masses of pjzza and spaghetti. Even we have a "scene". It's fairly large, and there aren't too many fashionable/violent jerks. We also get our share of shit from people expecting punx to be as the media portrays them. Gigs by good bands aren't that common, but there are a couple of clubs. Some really good bands are around though. NABAT, from Bologna, play Oi, and are fun. SHOTGUN SOLUTION are too, and have opened for both the DK's and DISCHARGE. But the best is I REFUSE IT, from Florence. They play intense, upsetting music (sort of like the MEAT PUPPETS), and should be on Master Tape Vol. 2. Some decent fanzines are put out too. Anyway, bands come play here. Ciao.

Cheryl Brown
Via Crati, 15
00199 Roma, Italy

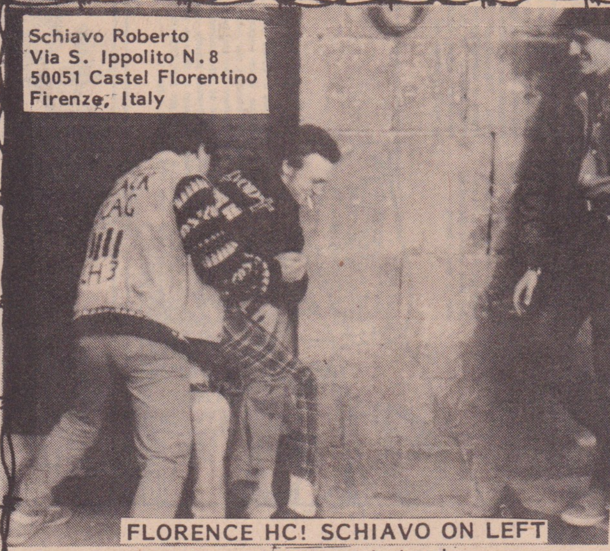
Alberto-VO 5- Iacono
Via San Godenzo
00189 Roma, Italy

P.S. Here's a live gig review-March 26-REVENGES, BLOODY RIOT, PETRILIO, KLAXON, NIGHTSEEKERS, SHOTGUN SOLUTION, BRATS, FUN, NABAT. This was the first gig of it's type since '77-'78...9 Italian punk and Oi bands for only about $1.50. Good deal, mostly good music, and a pretty bad sound system. A mediocre band, with a female singer, started. The crowd wasn't enthused, but they had a few good tunes. Next were BLOODY RIOT, a HC band singing against heroin and for anarchy in Italy. Nothing out of the ordinary here, but they did seem to be trying to live up to their name. PETRILIO was the only band today that weren't sporting the overused black leather/stud look. They were very good, with short songs and an original sound. KLAXON followed, and the crowd liked their post-punk sound. Another HC band, the NIGHTSEEKERS played fast songs and there was alot of slamming. SHOTGUN SOLUTION are a good band, but didn't prove it tonight. After one song, the singer cut his finger badly, and then for some fucked up reason, the guitarist got out a fire extinguisher and sprayed it on the crowd, forcing everyone to the back of the building or outside. But as soon as the fog had cleared away, everyone came running back for more. BRATS had trouble with their amps, and then came FUN, who have a mixture of ska/Oi/reggae, but they sounded as if their entire set was one long song with a lot of soccer cheers in the middle. Only the soccer balls were missing. The show ended with NABAT, who were great. The band and crowd alike were full of energy, with a lot of slamming and pogoing, and just about everyone singing along with their singer, Steno. The high point of the gig.





Schiavo Roberto
Via S. Ippolito N. 8
50051 Castel Florentino
Firenze, Italy



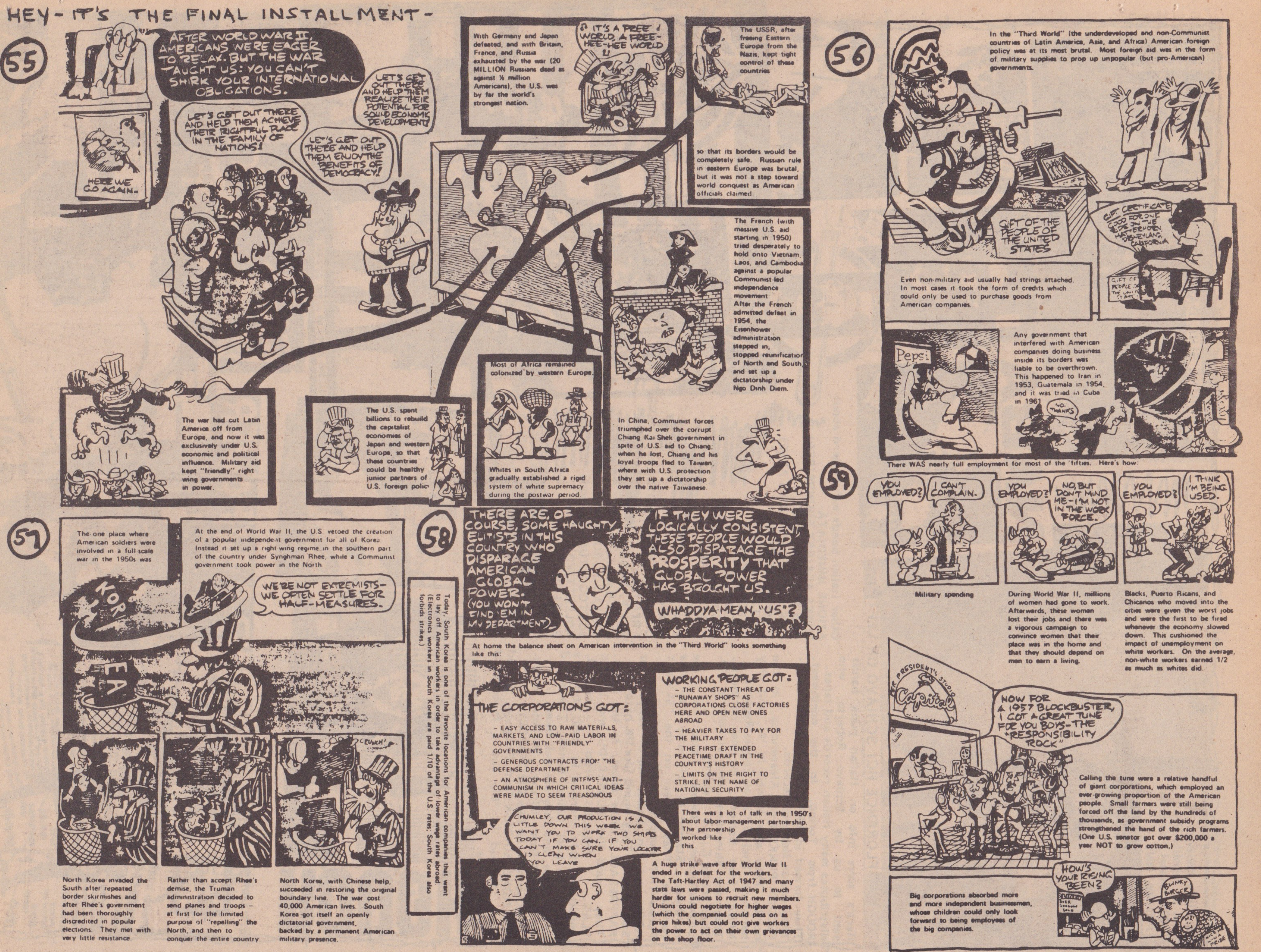
FLORENCE HC! SCHIAVO ON LEFT

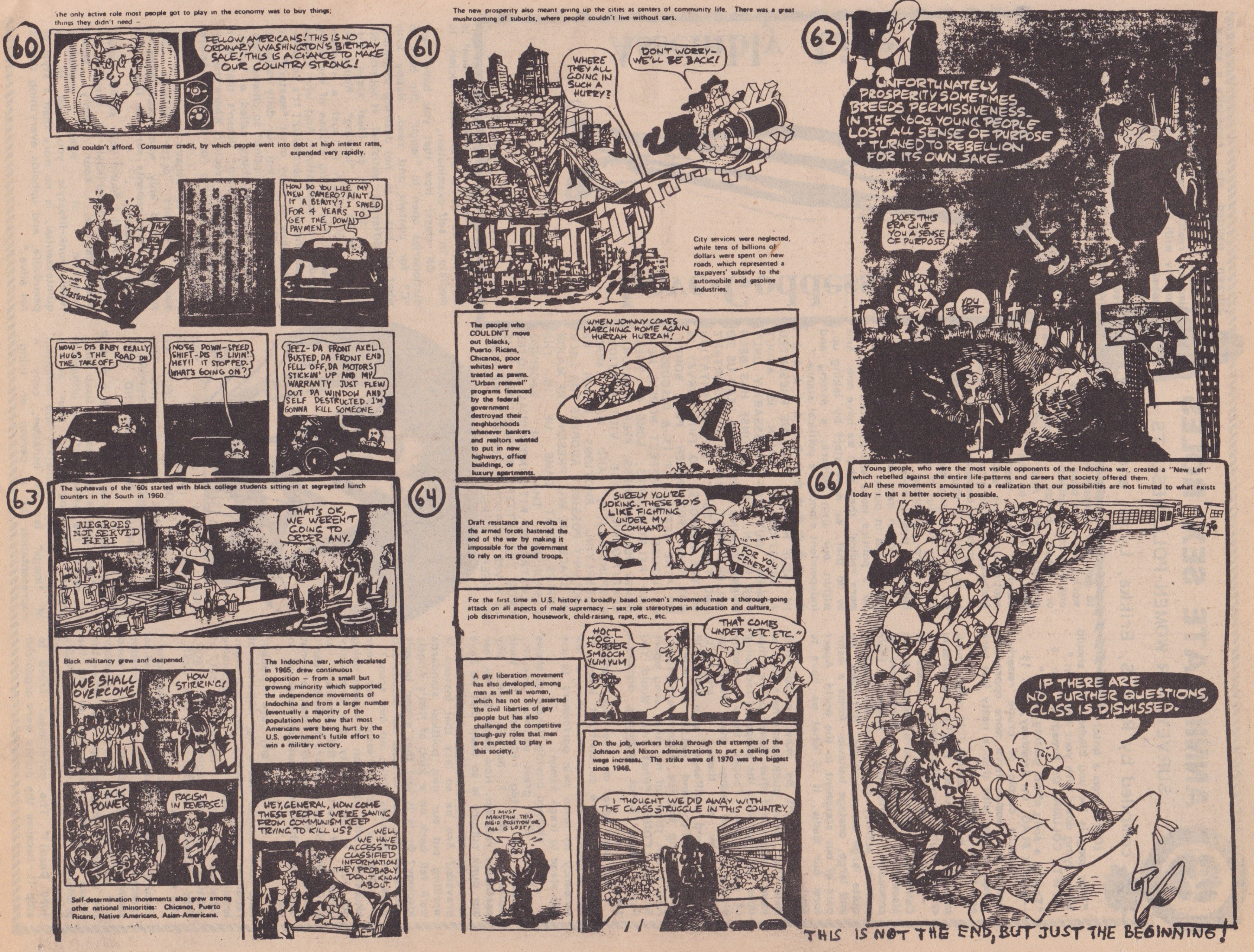
STAZIONE SUICIDA

Here's some info on Italian punk bands sent to us by Schiavo Roberto, who distributes many Italian records and tapes.
ROUGH:from Torino, in the northwest. They formed in 1981, and are an Oi band. They are on Meccano Records.
PEGGIO PUNKS:from Alessandria, in the north. They also formed in '81, and play hardcore. Their EP is on Peggio Records.
NABAT:from Bologna, in the northeast. They are skinheads, and started in '79. They are on C.A.S. Records.
DIOXINA:from Rimini, also in the northeast. Started in '81, they play slow hardcore. They appear on the "Skins & Punks=TNT" compilation EP.
ARRM:made in Como, north Italy, near Switzerland. They sound like UK hardcore.
RAPPRESAGLIA:from Milan, in the north. They sound like HUSKER-DU and BLACK FLAG.
INDIGESTI:from Vercezzi, northwest Italy. Formed in 1980, they are among the best Italian bands. The sound is hardcore, and they are well-liked.
WRETCHED:from Milano, in the north. They sound a lot like DISCHARGE.
STAZIONE SUICIDA:from Florence, in mid Italy. Formed in '81, and a favorite of Italian punks.

Other Italian bands we've heard about
AZIONE IMMEDIATA
PUNKS AGAINST SOUNDS(PSA)
RAW POWER:Bologna
EU'S ARSE(EUROPEAN'S ARSE)
5° BRACCIO:Torino
CHELSEA HOTEL
DISPERAZIONE
OSSESSIONE
SOGUA DEL DOLORE
UPSET NOISE
IMPACT
WARFARE
TOXICAL
CHEETAH CHROME MOTHERFUCKERS
I REFUSE IT
R.A.F. PUNK
IRAH:Bologna
STALAG 17:BOLOGNA
SOTTOCULTURA:Bologna
KOLLETTIVO:Torino
BACTERIA
ANNA FALKS

NAZISMO SOTTO UN ALTRO COLORE!!


HEY - IT'S THE FINAL INSTALLMENT -
55
AFTER WORLD WAR II, AMERICANS WERE EAGER TO RELAX. BUT THE WAR TAUGHT US: YOU CAN'T SHIRK YOUR INTERNATIONAL OBLIGATIONS.
HERE WE GO AGAIN.
LET'S GET OUT THERE AND HELP THEM ACHIEVE THEIR RIGHTFUL PLACE IN THE FAMILY OF NATIONS!
LET'S GET OUT THERE AND HELP THEM ENJOY THE BENEFITS OF DEMOCRACY!
LET'S GET OUT THERE AND HELP THEM REALIZE THEIR POTENTIAL FOR SOUND ECONOMIC DEVELOPMENT!
COACH
With Germany and Japan defeated, and with Britain, France, and Russia exhausted by the war (20 MILLION Russians dead as against ½ million Americans), the U.S. was by far the world's strongest nation.
IT'S A FREE WORLD, A FREE-HEE-HEE WORLD
The USSR, after freeing Eastern Europe from the Nazis, kept tight control of these countries
so that its borders would be completely safe. Russian rule in eastern Europe was brutal, but it was not a step toward world conquest as American officials claimed.
The war had cut Latin America off from Europe, and now it was exclusively under U.S. economic and political influence. Military aid kept "friendly" right wing governments in power.
The U.S. spent billions to rebuild the capitalist economies of Japan and western Europe, so that these countries could be healthy junior partners of U.S. foreign polic
Most of Africa remained colonized by western Europe.
Whites in South Africa gradually established a rigid system of white supremacy during the postwar period.
The French (with massive U.S. aid starting in 1950) tried desperately to hold onto Vietnam, Laos, and Cambodia against a popular Communist-led independence movement. After the French admitted defeat in 1954, the Eisenhower administration stepped in, stopped reunification of North and South, and set up a dictatorship under Ngo Dinh Diem.
In China, Communist forces triumphed over the corrupt Chiang Kai-Shek government in spite of U.S. aid to Chiang; when he lost, Chiang and his loyal troops fled to Taiwan, where with U.S. protection they set up a dictatorship over the native Taiwanese.
56
In the "Third World" (the underdeveloped and non-Communist countries of Latin America, Asia, and Africa) American foreign policy was at its most brutal. Most foreign aid was in the form of military supplies to prop up unpopular (but pro-American) governments.
GIFT OF THE PEOPLE OF THE UNITED STATES
GIFT CERTIFICATE GOOD FOR ONE RIDE ON THE MATTERHORN, DISNEYLAND, CALIFORNIA
Even non-military aid usually had strings attached. In most cases it took the form of credits which could only be used to purchase goods from American companies.
Pepsi
Any government that interfered with American companies doing business inside its borders was liable to be overthrown. This happened to Iran in 1953, Guatemala in 1954, and it was tried in Cuba in 1961
NO, THANKS
57
The one place where American soldiers were involved in a full-scale war in the 1950s was
KOR EA
At the end of World War II, the U.S. vetoed the creation of a popular independent government for all of Korea. Instead it set up a right wing regime in the southern part of the country under Synghman Rhee, while a Communist government took power in the North.
WE'RE NOT EXTREMISTS - WE OFTEN SETTLE FOR HALF-MEASURES.
CRUNCH!
North Korea invaded the South after repeated border skirmishes and after Rhee's government had been thoroughly discredited in popular elections. They met with very little resistance.
Rather than accept Rhee's demise, the Truman administration decided to send planes and troops — at first for the limited purpose of "repelling" the North, and then to conquer the entire country.
North Korea, with Chinese help, succeeded in restoring the original boundary line. The war cost 40,000 American lives. South Korea got itself an openly dictatorial government, backed by a permanent American military presence.
Today, South Korea is one of the favorite locations for American companies that want to lay off American workers in order to take advantage of lower wage rates abroad. (Electronics workers in South Korea are paid 1/10 of the U.S. rates; South Korea also forbids strikes.)
58
THERE ARE, OF COURSE, SOME HAUGHTY ELITISTS IN THIS COUNTRY WHO DISPARAGE AMERICAN GLOBAL POWER. (YOU WON'T FIND 'EM IN MY DEPARTMENT)
IF THEY WERE LOGICALLY CONSISTENT, THESE PEOPLE WOULD ALSO DISPARAGE THE PROSPERITY THAT GLOBAL POWER HAS BROUGHT US.
WHADDYA MEAN, "US"?
At home the balance sheet on American intervention in the "Third World" looks something like this:
THE CORPORATIONS GOT:
- EASY ACCESS TO RAW MATERIALS, MARKETS, AND LOW-PAID LABOR IN COUNTRIES WITH "FRIENDLY" GOVERNMENTS
- GENEROUS CONTRACTS FROM THE DEFENSE DEPARTMENT
- AN ATMOSPHERE OF INTENSE ANTI-COMMUNISM IN WHICH CRITICAL IDEAS WERE MADE TO SEEM TREASONOUS
WORKING PEOPLE GOT:
- THE CONSTANT THREAT OF "RUNAWAY SHOPS" AS CORPORATIONS CLOSE FACTORIES HERE AND OPEN NEW ONES ABROAD
- HEAVIER TAXES TO PAY FOR THE MILITARY
- THE FIRST EXTENDED PEACETIME DRAFT IN THE COUNTRY'S HISTORY
- LIMITS ON THE RIGHT TO STRIKE, IN THE NAME OF NATIONAL SECURITY
There was a lot of talk in the 1950's about labor-management partnership. The partnership worked like this
CHUMLEY, OUR PRODUCTION IS A LITTLE DOWN THIS WEEK WE WANT YOU TO WORK TWO SHIFTS TODAY IF YOU CAN. IF YOU CAN'T MAKE SURE YOUR LOCKER IS CLEAN WHEN YOU LEAVE
A huge strike wave after World War II ended in a defeat for the workers. The Taft-Hartley Act of 1947 and many state laws were passed, making it much harder for unions to recruit new members. Unions could negotiate for higher wages (which the companies could pass on as price hikes) but could not give workers the power to act on their own grievances on the shop floor.
59
There WAS nearly full employment for most of the 'fifties. Here's how:
YOU EMPLOYED?
I CAN'T COMPLAIN.
YOU EMPLOYED?
NO, BUT DON'T MIND ME - I'M NOT IN THE WORK FORCE.
YOU EMPLOYED?
I THINK I'M BEING USED.
Military spending
During World War II, millions of women had gone to work. Afterwards, these women lost their jobs and there was a vigorous campaign to convince women that their place was in the home and that they should depend on men to earn a living.
Blacks, Puerto Ricans, and Chicanos who moved into the cities were given the worst jobs and were the first to be fired whenever the economy slowed down. This cushioned the impact of unemployment on white workers. On the average, non-white workers earned 1/2 as much as whites did.
PRESIDENT'S STUDIO
Capital
NOW FOR A 1957 BLOCKBUSTER, I GOT A GREAT TUNE FOR YOU BOYS - THE "RESPONSIBILITY ROCK"
Calling the tune were a relative handful of giant corporations, which employed an ever-growing proportion of the American people. Small farmers were still being forced off the land by the hundreds of thousands, as government subsidy programs strengthened the hand of the rich farmers. (One U.S. senator got over $200,000 a year NOT to grow cotton.)
Big corporations absorbed more and more independent businessmen, whose children could only look forward to being employees of the big companies.
HOW'S YOUR RISING BEEN?
BLINKY BURGER
KICK ME WIN A PRIZE


60
The only active role most people got to play in the economy was to buy things; things they didn't need –
FELLOW AMERICANS! THIS IS NO ORDINARY WASHINGTON'S BIRTHDAY SALE! THIS IS A CHANCE TO MAKE OUR COUNTRY STRONG!
– and couldn't afford. Consumer credit, by which people went into debt at high interest rates, expanded very rapidly.
HOW DO YOU LIKE MY NEW CAMERO? AIN'T IT A BEAUTY? I SAVED FOR 4 YEARS TO GET THE DOWN PAYMENT
WOW – DIS BABY REALLY HUGS THE ROAD ON THE TAKE OFF
NOSE DOWN – SPEED SHIFT – DIS IS LIVIN' HEY!! IT STOPPED. WHAT'S GOING ON?
JEEZ – DA FRONT AXEL BUSTED, DA FRONT END FELL OFF, DA MOTORS STICKIN' UP AND MY WARRANTY JUST FLEW OUT DA WINDOW AND SELF DESTRUCTED. I'M GONNA KILL SOMEONE.
61
The new prosperity also meant giving up the cities as centers of community life. There was a great mushrooming of suburbs, where people couldn't live without cars.
WHERE THEY ALL GOING IN SUCH A HURRY?
DON'T WORRY – WE'LL BE BACK!
City services were neglected, while tens of billions of dollars were spent on new roads, which represented a taxpayers' subsidy to the automobile and gasoline industries.
The people who COULDN'T move out (blacks, Puerto Ricans, Chicanos, poor whites) were treated as pawns. "Urban renewal" programs financed by the federal government destroyed their neighborhoods whenever bankers and realtors wanted to put in new highways, office buildings, or luxury apartments.
WHEN JOHNNY COMES MARCHING HOME AGAIN HURRAH HURRAH!
62
UNFORTUNATELY, PROSPERITY SOMETIMES BREEDS PERMISSIVENESS. IN THE '60s YOUNG PEOPLE LOST ALL SENSE OF PURPOSE + TURNED TO REBELLION FOR ITS OWN SAKE.
DOES THIS ERA GIVE YOU A SENSE OF PURPOSE?
YOU BET.
63
The upheavals of the '60s started with black college students sitting-in at segregated lunch counters in the South in 1960.
NEGROES NOT SERVED HERE
THAT'S OK, WE WEREN'T GOING TO ORDER ANY.
Black militancy grew and deepened.
WE SHALL OVERCOME
HOW STIRRING!
BLACK POWER
RACISM IN REVERSE!
Self-determination movements also grew among other national minorities: Chicanos, Puerto Ricans, Native Americans, Asian-Americans.
The Indochina war, which escalated in 1965, drew continuous opposition – from a small but growing minority which supported the independence movements of Indochina and from a larger number (eventually a majority of the population) who saw that most Americans were being hurt by the U.S. government's futile effort to win a military victory.
HEY, GENERAL, HOW COME THESE PEOPLE WE'RE SAVING FROM COMMUNISM KEEP TRYING TO KILL US?
WELL, WE HAVE ACCESS TO CLASSIFIED INFORMATION THEY PROBABLY DON'T KNOW ABOUT.
64
Draft resistance and revolts in the armed forces hastened the end of the war by making it impossible for the government to rely on its ground troops.
SURELY YOU'RE JOKING. THESE BOYS LIKE FIGHTING UNDER MY COMMAND.
FOR YOU GENERAL
For the first time in U.S. history a broadly based women's movement made a thorough-going attack on all aspects of male supremacy – sex role stereotypes in education and culture, job discrimination, housework, child-raising, rape, etc., etc.
HOOT HOOT SLOBBER SMOOCH YUM YUM
THAT COMES UNDER "ETC. ETC."
A gay liberation movement has also developed, among men as well as women, which has not only asserted the civil liberties of gay people but has also challenged the competitive tough-guy roles that men are expected to play in this society.
I MUST MAINTAIN THIS RIGID POSITION OR ALL IS LOST!
On the job, workers broke through the attempts of the Johnson and Nixon administrations to put a ceiling on wage increases. The strike wave of 1970 was the biggest since 1946.
I THOUGHT WE DID AWAY WITH THE CLASS STRUGGLE IN THIS COUNTRY.
66
Young people, who were the most visible opponents of the Indochina war, created a "New Left" which rebelled against the entire life-patterns and careers that society offered them.
All these movements amounted to a realization that our possibilities are not limited to what exists today – that a better society is possible.
IF THERE ARE NO FURTHER QUESTIONS, CLASS IS DISMISSED.
THIS IS NOT THE END, BUT JUST THE BEGINNING!

ANNIHILATE SEX ROLES

SURVEY FOR WOMEN-POLL RESULTS

compiled by Ruth S, Erikka, Lynn, and Anna

(Quote from a letter.)

"This song is for you bitches. You should all be lying down with your legs open."
--FIFTH COLUMN, On Broadway, Jan. 8

"This is a song about getting pussy."
--BLACK FLAG, On Broadway, Dec. 19

"Just a couple of crude remarks, right? And women have more oppressive things to deal with than a nasty line here and there, right?

But wait a minute. If what punk musicians say when they're performing doesn't count, then what does?

Think how large music looms in California's punk culture compared to elsewhere. In New York, punks also do community organizing; in England, their political activity ranges up the scale to quite large demonstrations. But here, by and large, onstage behavior forms a major part of our statement to the world. Apart form our media, it IS what we have to say!

Which might be okay, except that male (i.e., most) punk bands here seem to have a vague and often flawed politics that does not represent the supposed radicalism of our culture. Though there are many strong political songs, these rarely go beyond the set themes of antidraft, antinuke, and antiReagan--with CODE OF HONOR, MDC, and FALSE PROPHETS being among the few welcome exceptions. And I can think of no other song apart form the CODE's "What Price Would You Pay?" whose lyrics explicitly denounce sexism.

So we have on the one hand a widespread failure to confront issues of sex equality, and on the other a low tendency by some male performers to use the stage to trash women.

If we stopped buying tickets to shows by bands that greet us with insults, there'd be a big reduction in their audiences. But I haven't seen any particular reaction. How come? Do we fear our punk culture is so weak that we have to rely on swaggering, mindless male bravado? Are we so lazy that instead of working out our own political standards we'll fall back on a kind of Hell's Angels ideology? Or is it just that women haven't yet faced the need to state our beliefs and make our demands within our own scene?

Whatever the reason for our situation-- with liberation of women being not just a low priority but practically unheard of within the confines of punk--one thing is clear. If women can't function in punk in roles that are not degraded, then punk culture deserves to fail.

And it will fail in any case if punks, male and female, leave our impulses of rebellion against society on just this level--the level of impulsive rebellion--instead of forging a set of political ideas that begin, instead of end, with resistance to the bomb, the draft, and the president.

The time is past for being emotional-cultural rebels without a cause. We need to create a politics that counters our corrupt society with a program to organize around and to struggle for. We should remember the uproar in England last year when the House of Commons attempted to halt the promotion and distribution of CRASS's "How Does It Feel (to be the Mother of 1000 Dead)?" The government failed to stop it--because the punks were organized to get their message across. Sure, it takes work, and we're busy, many of us, making our own contributions--performing in mixed or female bands, working in media, production, etc. And some of us still take time for sitting on the edge of the stage watching male performers bleat our sentiments better suited to Marines in a foxhole. Because after all, it's the action.

I guess it depends on what you think is at stake. If your idea is to tag along for the ride, you might as well sit back and enjoy it. But if you had a notion that we were supposed to live what we believed, this is where to start.

If women want to change the way we get treated in punk, we will have to push for a politics more sharp, more resolved, more radical, than what we have now. And to do that, we must start by taking up, within our own culture, a strong and independent stance: a political stance."

★ ★

IN ISSUE NUMBER FOUR WE PRESENTED A QUESTIONAIRE WHICH IS ABOUT WOMEN, BUT NOT NECESSARILY ONLY FOR WOMEN. THE RESPONSE HAS BEEN OVERWHELMING, WHICH HAS LEAD US TO BELIEVE THAT THIS IS AN IMPORTANT AND TIMELY TOPIC. THE PRESENTATION OF THE RESPONSE TO THIS SURVEY IS NOT ONLY FOR WOMEN, PUNK WOMEN, OR "THE SCENE". IT IS A DISCUSSION OF ISSUES THAT AFFECT WOMEN, MEN, AND RELATIONSHIPS; SOME OF THESE BEING DEFENSIVENESS, PEER PRESSURE, CONDITIONING, AGE, VICTIMIZATION, RESPONSIBILITY, AND MANY MORE UNDERLYING EMOTIONS WHICH WE COULDN'T POSSIBLY ADDRESS FOR LACK OF SPACE. WE WILL PRESENT THE MAJOR TOPICS THAT CAME UP IN THE RESPONSES THAT WE RECEIVED ILLUSTRATED WITH INDIVIDUAL QUOTES FROM THE LETTERS WE RECEIVED. THIS IS A VERY PERSONAL SUBJECT, WE HOPE TO KEEP IT PERSONAL.

SOME WOMEN CRITISIZED THE QUESTIONAIRE ITSELF FOR BEING INSUFFICIENT FOR THE SUBJECT AT HAND. WE ARE NOT PRINTING THE QUESTIONAIRE BECAUSE THE RESPONSES AS A WHOLE WENT BEYOND THE QUESTIONS.

★ ★

"Language is perhaps the first thing to reveal the effects of the influences around; the language in your survey prompted close examination--the definition of "image" is: an imitation, copy. A representation of a person or thing; drawn, painted, etc., especially a satue. Modern society feeds us a constant flow of images of the world and ourselves. These images reaffirm one another creating a totality with its own internal logic. Each is seemingly distinct from the other, in that each has its own requirements; dress, language, occupation, politics, to name a few. By choosing an image we become nothing more than a reflection of the image presented. A collection of social forms well practiced, even to ourselves. It seems not only have you bought into this form of bankruptcy, but you assume other (all?) women have too.

Some, myself included, don't want to buy in. we don't ever want society to mediate in self-examination.

OK class! Now that you have your dictionaries open to "image"; flip back to "C" for content and read. Happy with what one has or is; not desiring something more or different, satisfied. It sounds like you think this is an ideal state; that without it we are "lacking". Would you have us all remain in such a stagnate existence? The willing victims of the many splendors of domination? And why choose male domination in particular? It's so trite, and we have so many other "masters" and "mistresses" meting out our daily ration of "bondage" and "discipline" to choose from.

How can something called a "scene" be worth maintaining? Doesn't that word reveal the theatre created? Where the next best thing to being "on-stage" is "being back-stage"?

Pressure to behave in any specific manner doesn't occur without like pressure, and only when acceptance is desired. Requirements must be filled, and image maintained.

All in all I found your survey banal, patronizing, superficial--an exercise in pseudodialogue. Your thinly veiled promotion of some exemplary female-punk-lifestyle you seem to feel quintessential, is no more than a style of pseudolife, and upholds everything that is not alive."

EVEN THOUGH WE RECEIVED THESE CRITICISMS OF THE USE OF THE TERM "SELF IMAGE" A LOT OF PEOPLE TALK ABOUT SELF IMAGE AND HOW THEIR "SELF IMAGE" IS DETERMINED BY THE ROLES AND IDEOLOGY AND CONDITIONS OF SOCIETY AS A WHOLE. IN ADDITION, A LOT OF THE EXCERPTS TO FOLLOW TALK ABOUT REJECTION OF THESE CONDITIONS. READ ON!

"I have always felt insecure with my self-image because I feel I am very different from most women. I am not a lesbian, I love men, but I feel like I want to do more than the usual things, just like a lot of men do. I feel more closely related to men than women in my thought patterns. I am not a very frilly and feminine person, and I identify with the more intelligent of the punk females I know. I am responsible for the way I am, but also I think society has brought me up to repress my desires in life. I feel very unhappy and on the verge of depressions sometimes because of this. Women are brought up to hate themselves. So they hurt themselves in a lot of ways because of this. Sometimes I think I should have been a man, only because the way is paved for them better. I have a few male friends, now, finally, who are very pro-female. I feel I'm half male , half female. Best of both! Is that androgynous?"

"I find that in the scene I usually move in that there is still an extraordinary amount of sexism considering that we address so many problems. Whenever I try to make people aware that they are acting in an offensive manner to me because I'm a female it seems that I receive a mental pat on the head and a superior smirk. I do my best to make people aware without being too aggressive or angry but it's very difficult because I am angry. I don't like being treated like shit because I'm female."

"I also find that I have problems being taken seriously on a business level because I'm female. I work with an organization called Youth Culture Productions that is a non-profit organization dedicated to making sure that alternative music stays alive because of the prople who are into it. We try to promote autonomy and creativity. I find that whenever I'm trying to work with bands through this organization that I'm either dismissed as an airhead or a groupie because of my sex.

I feel that sexism is a prevalent problem in our society and that because we for the most part work with a subculture that deals with society in a way that challenges the status quo and narrow archaic modes of thought that this should be one issue that is addressed, but it not. I feel that instead of making progressions in this area we are regressing and I feel that one of the reasons that we have regressed is the emergence of hardcore music."

"I was brought up to explore my curiosity and think for myself. It never occurred to me that men and/or society would expect women to be very different, almost the opposite of men (i.e., weak, emotional, irrational), and expect certain behaviors, etc., . . . while denying us the right to do a lot of things. It simply never occurred to me. Till I looked at the "real world". I thought that everybody could do as they pleased and even though since I've come to see that a lot of the world is run on a different basis than that, that's how I live. I put out my own zine (and am working on starting an alternative newsletter to try to wake up the mindless blobs of flesh in my school), and it's happened that, at interviews, band members expected more than just to be interviewed. I thought it was stupid that they just automatically assumed that because I'm a woman. But overall, I've found the attitude very casual and receptive towards a "female fanzine editor"."

"I often (always?) felt insecure, unconfident and unassertive, but I'm not sure if this is due to female conditioning or it it's just me. . . . There are no female members in any hardcore bands in the Detroit area. (I know of a female drummer in FLESH COLUMN from neary Windsor, Ontario). This really bothers me . Maybe every female is like me, supposing someone else has more guts or talent to do it."

"Of course there is a bit of sexual oppression in punk music because punk is expressing how you feel about life and sex is a big oppression in our lives and culture. Since the majority of punks are in their teens it is an even bigger hang-up. Our society puts way too much emphasis on sex and the teen and just plain sex---you aren't a man until you have experienced sex; you can't be a woman till you have had an orgasm."

"I am really confused about really what I do believe in. But, here's a few points that all of you can understand, blatantly. . . . 25 MILLION people (adults) in the U.S. are "functionally illiterate" (that's one out of every five), and 30 MILLION are bordering illiterates. With this in mind and the media with it's overt Tom Selleck-fucks-the-women-raw-and-hard attitude, it's no wonder that women are treated like packs of pudding to be gobbled up at the man's desire and then to just belch out what was not wanted."

"Pressures to follow typical female behavior-- in straightland? Very much so and I do as a matter of economic survival. I work with the public and make more tips waitressing in a dress with straight make-up on.

In my scene? In an anarchist society? Sarcasm aside, I personally choose not to be around people who think like that. I know males and females in the scene who accept the traditional roles. I'm not sure if the behavior is a conscious decision for thse men and women or not, but it usually makes me feel ill.

I personally try to avoid traditional male and female stereotypes. They're so damned limiting on the individual's personality. I think avoiding stereotypical behavior is something a person decides to do. I know it's easy for me to retort to automatically instilled from childhood role models or style.

Remember, in the words of CRASS: "you took me and made me a MAN by making me strong, the power of this land/You took a woman and taught her she's less/A slave to the strong, no more than a guest/You taught me to love, find a mate to take/A woman to serve but your love is just rape."

ALTHOUGH THESE WOMEN FELT THAT EVERYONE HAS BEEN BRAINWASHED TO SOME EXTENT, MANY FELT THEY WERE ABLE TO UNLEARN OR RELEASE THEMSELVES - SO TO SPEAK - FROM THESE EMOTIONS.

"I am very happy with my self image. My contentment is due o being accepted as I am by all my friends here. It is also because I like the way I am."

"Granted these success stories are women who either made it lucky with a good commercial gimmick or worked their buns off.

I am content with my small contribution, my creative output being the fanzine I put out. I DO NOT feel threatened by males in any way, and do not consider myself a feminist. Sex has nothing to do with the way I feel. I am feminine cause I have tits and a twat and I can bring babies into the world. I'd much rather be neuter. Wouldn't that make life a lot easier for all?"

"Most of the time, I'm content with my self image; however, in the past I had been rather insecure, as the other little girls around me seemed so easily to glide into the natural boy-crazy, passive, feminine role. I have never been boy crazy, and people would accuse me of late-blooming, or just being plain cold.

This was not the case, as I found out later. You see, my "Problem" was that I love women, not men--and I wasn't a "late bloomer" either, as everyone thought. I just didn't realize where my natural inclinations lay. I didn't discover this until the age of sixteeen. This late discovery was mostly due to the stereotyping of gay women--i.e., big, fat bulldykes with slicked-back hair and tattoos on their meaty forearms. I didn't associate myself with this mental picture."

"What is the stereotypical female behavior? To go out all dressed up, to be a statue, to look perfect, to comb your hair every minute, flirt look for and impress guys? Well, if that's what you're getting at, I don't feel any pressure."

"I am not sure what a stereotypical punk- female is. I sort of get this image of a girl with ratty hair, red lipstick, smacking gum, wearing tight black pants, high heels, and sneering. Fortunately I have not seen anyone like this--oh wait, maybe I did when the "PUNX" were on CHiPs, ha, ha! I don't feel pressure to dress or act any certain way. One day I may wear torn black jeans, tucked into combat boots, a torn sweater, lots of studs and spikes and be mistaken for Colin of G.B.H. Ha! The next day I may wear a mini and high-topped tennies. The next day maybe a black lace dress and high heels. Punk for me is an outlet. I can say and do what I feel as long as I don't interfere with anyone else. I am just me. Take it or leave it. I feel no pressure. Punk is something inside of me, and it will always be there whether I am wearing my studded leather jacket or a bikini."

"I don't feel any pressure to dress or act like a typical "female punk". I wear the same kind of clothes as most of the guys do-usually Levi's, t-shirt, combat boots, leather jacket (if weather permits), chains once in a while. Some other girls dress that way, but a lot of them don't. I guess they're afraid they will lose their "feminine" appeal. I really don't care how they dress; I think a lot of them would like to dress more like the guys, but they've been taught that "girls don't wear those things". I think a lot of girls are in it just because their boyfriends are."

Boy/Top
Girl/Bottom

"Of course the scene is sexist. Every scene is sexist, generally. All one can do is live as a personal example. I feel PRESSURE to act in a way that's constantly aware of negating these stereotypes, not through annihilating male bullshit behavior but through behaving as a sentient individual who's not wrapped up in sexual/sexuality preoccupations. Tucson isn't really much of a fashion scene for anyone. I won't wear short, short skirts or tight clothes and high heels because they're uncomfortable and impractical."

"Sometimes I get the feeling that some females are just on the scene to be groupies for the easily accessible musicians. If you just hang around gawking at a band instead of listening, enjoying and understanding the music, then you are just playing the stereotypical "punkette" role. I'm not saying don't socialize and have a good time but it's important to be more than a pretty face and a good fuck. I wouldn't be satisfied with that involvement in the scene. But it's up to you to live your life and my life's up to me! No one rules. . . but my rules rule me."

"I don't feel any pressure to behave in any stereotypical way whatsoever with these boys because they are all my little brothers. I'm about 10 years older than most of 'em. I'm not groupie/girlfriend material and I'm not mom. They can't figure it out. Good! Now let's try to be friends."

"I must admit, I do have anxieties about being a woman and getting older. I mean, will I be able to dive off stages and thrash when I turn 30? Act stupid if I feel like it? See, guys can get away with that shit more than women. There is a certain conduct that we, as women, are supposed to follow, especially older ones. I just hope that as I get older my mind will still remain open to the younger generation, that I won't be so set in my ways that I ignore what they're trying to tell, not just me, but all of us who are older. After all, in a few years, my son will be a teenager, and god knows what that generation of youth will be like."

"Getting into punk has been the most significant event of my life--other than having a baby. I would definately have to say that the whole punk movement has had an impact on my life--its music, its dress, attitudes, ideals. I've pretty much had to redefine and restructure everything that I've always believed or was taught to believe in (sorry folks, the brainwashing's worn off). I only hope the movement is as strong or stronger when my son turns a couple years older. I'd like to see the youth of Amerika become more united, not just punx, but all youth. It's their world and I really believe it's in their hands to change it."

"There is sexual oppression from guys, be it unconscious or whatever-society condones sexism from men from the day they are born. But I'll say that in Akron the guys are for girls being themselves and everyone is for everyone. I only feel stereotyped when I have nothing else to blame for my complaints."

"Yes, there is definately sexual oppression in punk music. The guys expect a rough, tough, leather chick, macho image, and the women are expected to be, who knows what? As long as they're cool. But there are always expectations. I feel pressure, but I won't adhere to it. I am me--alone."

"I play bass in a punk band. I have never been afraid to play an instrument, except growing up female..your parents don't push you to play electric instruments. I have been playing for 2 years now (bass), and guitar longer. There are a couple of bands who haven't let me play, and I think two thirds of the reason is because I'm female and it really hurt! They are hardcore bands and are on a heavy metal crotch rock trip which I thought we were trying to get away from".

"I've always wanted to be in a band. If men don't like women in bands, fuck them, they're the ones being ignorant--we've had to live with 5 or 6 years of "male domination" in bands. More women should get involved and help open some eyes, and minds".

"No, I'm not intimidated to do anything (tough shit attitude). I've seen the attitude in others that you're not cool if you're not in a band. That's a bunch of shit".

How Not

to Offend

"I am always afraid to play an instrument because I don't know how to play. It takes talent. I was being taught to play a bass guitar, and when I couldn't get it right, the guy replied "You got no balls"!".

"I've never been afraid to play an instrument or be in a band. I think that everyone is a little intimidated about playing in a band. Everyone wants to be accepted and praised".

"I've never been afraid to play an instrument or join a band. In fact, I intend to get a band together when I get "better-than-average" on my guitar, if not boundlessly perfect. I am a 17-year-old punk girl who used to want to be a drummer ever since I was about 12 or 13, but when I was about 16, I rehearsed (as a drummer) with these guys. I can say I sure was discouraged to become a drummer after that. (I mean I told 'em I never even had drum lessons but they still insisted on rehearsing and it turned out to be zilch!) I think if I wasn't a girl, the situation would've turned out on a different course. I just wanted to say that it's not so easy for a girl to try to find band members who happen to be boys to get it together unless you know 'em already and if they're open-minded! And also, I've never seen or heard about an all-girls HC punk band. (We don't need more GO-GO's crap!) How about a girl playing guitar in a HC band and not always "the bass?" I was surprised that DEADLY REIGN had a girl member (A DRUMMER!) I hope more girls start playing more instruments than the "usual bass" or the usual girl singer. And I hope there are (at least) some open-minded punk boys who'd accept a girl as the guitarist or drummer of a band. I'm just wondering where they all are?!"

"I play in a band that is not hardcore but somewhere in between that and punk in terms of speed and sound. My band usually plays to the same type of crowd that sees hardcore bands and we work a lot with bands that are hardcore and we find that there are still a lot of false expectations about us because we are 3/4 female. I can't recall the number of times when I've mentioned that I'm in a band and the inevitable response is "Oh, you sing!" They're always confounded when I say "No, I play bass." We've also run into situations where people have just been really fucking gross in their intimations about us, i.e., "You guys don't really practice when you practice, do you? You just fuck, right?", or "That was really good that those guys brought in those girls, it must be a really good draw." There was consternation when it was explained that the situation was reversed and that it was "girls" who had brought in the guys."

I am involved!! I sing for CONFLICT in Tucson, write for zines and run our mail order tape and info business! It's fucking great! I am doing something creative, something I feel good about. I know lots of girls who have nothing to do but take drugs, drink and live for their boyfriends. I can't handle this sort of life for me! I always have to be doing something or I feel like I'm going to explode!"

"At first, I had trouble reconciling myself to my homosexuality. I tried to be wholly feminine, which was uncomfortable and unsatisfying. I know now that there are both "masculine" and "feminine" sides to my nature; I feel that both are essential to my individuality."

"Yes, I'm happy with my self-image. I have always had extremely short hair, and, being 5' 10", people do notice. I realize that I am all I have, so I might as well be proud of myself--so I stand up straight and also stand up for what I believe in. The fact that we live in a basically male dominated society doesn't bother me."

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

A LOT OF WOMEN DID TALK SPECIFICALLY ABOUT BEING A FEMALE PUNK. THE DISCUSSION RANGED FROM BEING ACCEPTED BY ONE'S FRIENDS, HAVING TO "ACT COOL", AND BEING OR NOT BEING IN A BAND.

☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆ ☆

"Sexual oppression in the scene? I really think that a lot of girls would like to go out on the dance floor, but feel pressure that "girls just don't do that". They feel compelled to kick back and observe. I don't feel any stereotyped behavior in which I feel compelled to go along with. If I want to have fun and dance, I will-I don't care what anyone thinks. I don't feel compelled to always have a beer in my hand, and speed in my pocket to be cool."

"There is a certain pressure to present yourself in a certain way (ie. very

hip, very flashy in the sense of knowing everything inside out, knowing all the 'right people', etc.). That, I'm not interested in."

"One thing is that girl skinheads (I'm not one), are considered lesbos,; that's shit! Plus some think if girls wear jeans and boots all the time and don't wear fluffy dresses that they're dykes. All I can say to that is I've never seen many guys dress up in a 3-piece suit."

"I still am not clear on the stereotypical "female punk". I'd say there is one type where the girls are fairly rich and buy clothes that cost a lot and that are out to impress. On the other hand, there are girls who are "hard" and tough that get skinheads, wear leather jackets, combat boots, etc. In other words, want to look like guys."

"Women are slightly excluded from the scene. But I, myself, have never seen a decent female lead vocalist. I guess it wouldn't be too bad. I"m glad to see more and more chicks in bands though."

"I love to slam, and I do get afraid with all the 200-pound guys out there seeing who's the biggest dick. Lots of them have their brain in their left ball while slamming, and most of the other times too."

"I slam to my heart's content. BUT THOSE FUCKING LINE-BACKERS OUT THERE WHO MAKE OSCAR MEYER HOT DOGS OUT OF ME, FUCKIN' KNOCK IT OFF. I'd like to see the bands designating a song or two for women. I don't care if it is only reverse sexism but, I think that a lot of women have never gone on the floor, or pit. I do, does that qualify me for a brownie button? Seriously, I think it would be funny to do a song with just us lame twats out there smashing. Think about it."

"How about a women's caucus of punk music? I hate to say it, but most of the male- dominated bands are redundantly boring. Yes, and I know that it is up to me to change that. I hope I can."

Photo by
Marc Berlin
Murray Bowles
Eric Cope
John Yamamura
Jim Brick
Jim Saah
Erich Mueller

NOW WE GET TO THE MEATY PART. A LOT OF THE HOSTILITY PREVELANT IN THE RESPONSES WAS DIRECTED AT MEN AND CONCERNS THE ALIENATION WOMEN FELT FROM THEM.

"People who scoff at the notion of a "male-dominated society"--this is for you:
--when you hear of a band for the first time, without knowing who the members are, don't you automatically assume it's all-male?
--why is it that a band with only males is called "a band", while a band with all females is called "an all-girl band"?
--in all sorts of circumstances, don't you just automatically assume that someone is male until you find out the contrary?
--why can't men wear make-up and skirts?
--who wrote/writes the laws, the bible, the history books, the medical books, the newspapers, the textbooks, etc....???"

"There is a little sexual oppression but the way you are treated by the male punks around here depends on the way you act. It's all within you. I behave, dress and act how I want and I have a lot of friends here. I really like my 'position' (or whatever you want to call it) in the punk scene. The people here accept me as a punk, not as a female punk or a girl punk or whatever."

"I feel that all the trappings of hardcore music are typically male dominated: shaved heads, leather jackets and boots. These trappings are normally associated with machismo. Most of the hardcore scene is dominated by men. Usually the stage and dance area is filled by men. Take a look at the photozine "My Rules", notice anything? There's not a single female in the whole thing. I really don't mean what I'm saying to be taken as an attack but I'm curious as to why hardcore music took the facades it did. Is it really an alternative when for the most part it either ignores or is downright objectionable towards women? If you'd like some examples of that checkout the compliation album "Life Is So Ugly, So Why Not Kill Yourself", or the newest BLACK FLAG album with its poontang spiel (it's been pointed out to me that perhaps ths was tongue- in-cheek , but as a friend said, how many people are going to make jokes about Palestinians being murdered and who would think it's amusing?) It's the same situation to me. I'm not saying that all the people who support or play in hardcore bands are sexist pigs but I do think that many are guilty of just not thinking. Of course it is not only men who are to blame. Women should re-think their conditioning as well, especially in terms of things like slamming where women are not as visible probably because they've been conditioned not to do things that are excessively physical. As well though, women should not have to shave their heads and wear big boots just to be taken seriously just as men who are interested in hardcore shouldn't have to."

"Sometimes when I flip through these American punk zines, all I see are pictures after pictures of what looks like the same guy with an almost-shaved head, leaping and grimacing with a microphone and no shirt. I didn't know that they cloned Jello Biafra yet. God, it gets boring! Just once, I'd like to see a photo of a girl playing a guitar and really working at it."

"It's too bad that we couldn't have an alternative form of music that has all the energy of hardcore music but without all the trappings that are normally associated with masculine traits. Hardcore music says many things subconsciously just by its appearance that are intimidating, especially to women."

"I feel that alienation is a better word than oppression, when describing the American hardcore/punk scene at large. At least 95% of the musicians are men in their late teens/early 20's. The most enthusiastic fans of these bands are also men, about the same age, who crowd the front of the stage and/or thrash. The boys make noise for the boys. I'm not saying I don't like the music, much of it is great, but I feel left out. Does anybody ever sing to me, or to the other girls?"

"Actually, the only complaint that I get is that my hair ruins my looks. As if being pretty, or at least attractive, means that you have to look like some crusty snatch like Brooke Shields (I bet the Shields part stands for some kind of

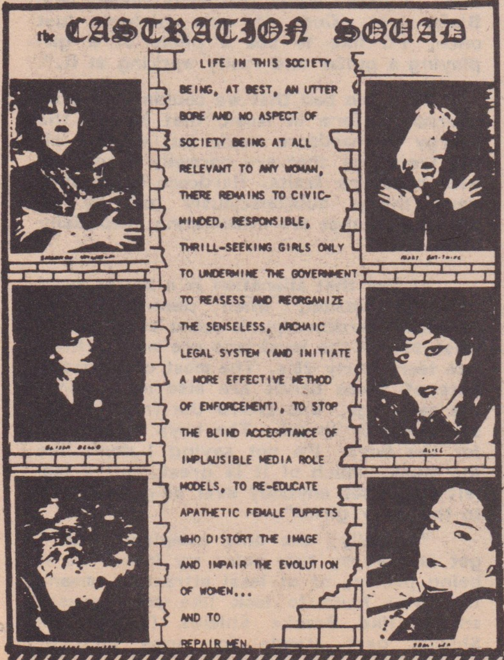
feminine protection, I guess that's why I think she is a rag). Actually, if you can believe this, my mom thought that it was more o.k. for girls to be punks, than for guys. I guess this had to do with something about clothes, or weirdness, as established by the W. Cleavers. I find that people who do not know me think that I am mentally ill. But, that's o.k."

"I think it's o.k. for women to look tough, etc., as the guys do (I remember the comments of "OH, I thought that was a boy"), and I also like to wear pretty dresses and look definitely "female", but I like diversification. Stagnation stinks like a cesspool. I think that it is great for punx to date hetero- or homo-, does not matter. We all need love and compassion. After all we're human. But, gigs are not just for fuckin' picking up on people. Sometimes punx are a lot like the people we insult. And really that's not all that bad. But, think before you act."

"I must mention that last summer when I was visiting Chicago I saw a band (male) called the ANTI-BODIES. These guys sang a very offensive (not to mention stupid) song called "Smelly Crotch" which was about a girl with a problem. Well, the song goes on and tells us about how she tried a douche and showered, etc., but it wouldn't go away. I didn't tell the guy what I thought of his song or his mentality so I'd like to now say "why don't you just stick to writing songs about how big your dick is and why don't you stick to the jock clubs and quit calling yourself a punk, you made me ill."

"I don't really feel any sexual oppression except maybe from a few songs from some of the more comical local bands. For instance there is this great band called the ANTI- BODIES. They have a song called "Smelly Cunts" and whenever they introduce the song, the singer does his impression of just that. The guys all have a good laugh, sure, but it's kind of embarassing for us girls out there. I don't think there is such a thing as "women's music". To me, music is music and it's for everyone and anyone who wants to hear it."

"I think things could regress if for example bands like MEATMEN and other certain stupid attitudes get out of hand. I mean, even if the MEATMEN are joking, that kind of joking doesn't need to be."



"An incident that occured at a MISFITS show last fall (Sept. 82) really distrubed me. The MISFITS were assholes and kept pushing fans off stage. This one girl got pushed off and the boys in front wouldn't let her land, they grabbed her breasts and ripped her shirt and then threw her back on stage. When she finally got off stage, Glen said "Get that girl back up here" and/or "You guys are alright", or something stupid like that. I left soon after that."

"I really hate to say this, but I like male punks better than female punks, once you can set aside constant sexual obsessions. They are just more relaxed about themselves (generally) and they seem happier about being punks and have a much healthier attitude towards me and the scene too. I know gigs have to be more fun for them, because if it just LOOKS like so much fun to be out there, then it must be twice as good to do it."

"I think some guys are very sexist and think you are only there to screw and be a groupie to them. That is rampant here and everywhere. I try to avoid bands with lyrics that put down and degrade women, sometimes the music is real good, but the lyrics suck. There are so few girls into hardcore here and they are totally into their boyfriends more than anything. I'm TIRED of living through someone else! There are very few girls here to talk to. My male friends don't go out with girls they're just into music. I've never understood this phenomonon, they seem to have no sex drive at all, or they want to sleep with you immediately. I have a few who are really good friends though."

"I'm pretty happy with my self -image, and a lot of it has to do with male opinion. I was lucky to be born fairly attractive so I don't know what it's like to feel ugly in that sense. I'd like to say I don't give a fuck what men think, but I do."

"Male domination is nauseating to me because I feel that females are the superior sex, partially in response to the constraints society has forced them to rise above. I am materially satisfied by the male-dominated society, but my spirituality, in the broadest sense, is a lifelong upward spiral. I hate people who are self-satisfied."

"I may live in a "male world", but it ain't gonna make me lay back and take all of this shit. I don't have any grudges against men. Shit, I only feel that women must not tolerate any sexual hostility, or permissiveness."

"My happiness is not dominated by males. But in some ways males determine my contentment just as with everybody."

"The only time I want to be a man is at a gig, because let's face it, they have more fun. Sure you see girls out there, but are they really having fun? From what I've seen, most girls who go into the pit have this look of sheer terror, fuck-with-me-and-I'll-scratch-your-eyes-out attitude that can't possibly be fun for them. The only girls who I think have a good time slamming are larger ones, a terrible but true fact."

"I am happy. I like men and they made me what I am, I mean I grew up with a cool bunch of guys. But there is a bigger majority of men that are assholes more than women."

"There are some bands or individuals who display sexist attitudes in lyrics or behavior in punk music and/or our scene. But it also seems there's a greater number of enlightened (non-sexist) males in punk in general as compared to heavy-metal types or whatever."

"Society is male-dominated but I surround myself with strong women and strong men who accept me for what I am. I don't have any time to waste trying to convert people. I'd rather avoid them or blow them away. I figure that they'll never change, why should they? I get really angry when I can't bulldoze people like that. I won't pretend to be servile in order to have a job as an unpaid maid/prostitute to somebody."

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

OF COURSE A LOT OF WOMEN FELT ALIENATED IN GENERAL WHICH SUPPORTS THE IDEA THAT THIS SURVEY IS NOT JUST ABOUT WOMEN. HOWEVER: SOME WOMEN FELT HOSTILE SPECIFICALLY TOWARDS OTHER WOMEN.

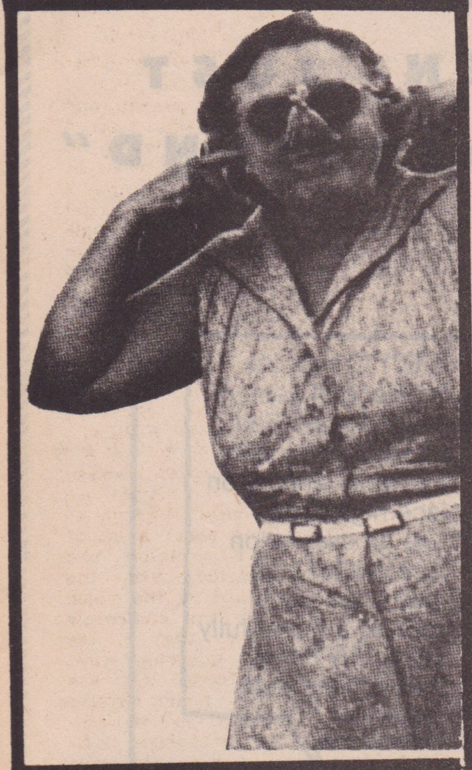
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

"I've noticed some things about women in the movement. The other night we celebrated Joe's girlfriend, Andy's, birthday. We were talking about a lot of things, and in the conversaton she expressed extreme alienation from the scene. The ideals expressed by the music were not consistent with the audience's general attitude. She said that if she didn't dress right or be a certain way, despite all the lofty ideals, she was ostracized from hardcore's social circles. That's something I've found everywhere. My sister's biggest complaint about D.C. runs along these lines. I know that this "fashion conscientiousness" is a general fixture among all groups. . . .She admitted as much, but the fact that punk was the ostensible antithesis of this train created a real disheartening disappointment in her."

"I'm a girl and I'm happy and sometimes proud of the fact, but a lot of "hardcore" girls seem to go out of their way to be tough, mean, and bitchy. I've been hassled for being "too beautiful" which means I have tried to make myself look attractive in a different way than they do. I mean, you start to think that you are a target for a rat pack of snarling skinhead girls just because you have HAIR, for god's sake. I've asked them a simple question and all I get are these glaring looks and they curl their lips and say "I don't know" like I am shit or something. This really pisses me off. There is no need for people to treat each other in such a rude, fucked way. This is a fact: Hardcore girls are some of the most intolerant, judgemental, hung-up-on-their-own-femaleness-or-lack-of-it women

around. It's fucked, but I'm not going to stop going to gigs or looking the way I do because of them. I mean, Jeezus, I thought the whole idea of being a punk and looking so different from everybody else was to show a little tolerance and open-mindedness for those different from us, but some people make me wonder."

"I don't know about sexual oppression in punk muzak. I guess there is, I've never really paid that much attention. Fuck, there's sexual oppression everywhere, but I would have to say, and I'm sure I'd get shit from other women about this, that it could be that women bring it on themselves. Not all, mind you, but a majority of them. I mean it's so much easier to blame men for our failures and neuroses than to blame ourselves. Most women I've noticed, punx, are very assertive and aggressive and that's really refreshing to see. Lots of women singers, more girls in bands. . . .I'd say the music has given women more opportunity to express themselves. Musically, and otherwise."



"Ah yes, one type of female I've come across is the leech/star fucker/name dropper. She's an insecure giggling dolt. She goes after guys in bands. They feel they reach some sort of status when their boyfriend is in a band. I don't like it. Would they go after this guy if he wasn't in a band? No. The name dropper talks about this one and that: "Oh, I just talked to so-and-so on the phone, he's a good friend of mine, we're really close", or "Did you hear. . .", or "They had a fight and. . . ." and so on. . . .This type of female does not care one iota about music. She only cares about her makeup and looks and dress and about the latest gossip. She's a wolf in sheep's clothing, and a threat to MY sanity, ideals, and everyting I believe in and stand for."

"Sometimes I think I'm more disturbed by women who perpetuate stereotypes than men. Women who wear revealing clothes, high heels, and lots of makeup. These types I see more at different shows, not usually hardcore shows. I'm also confused by males in hardcore bands who call those types "New wave sluts" and so on but then I saw this one guy (in a relatively well-known Detroit band) making out with one. Or. . .at a UK SUBS show (Dec. 82) held at a club that usually holds other kinds of shows, a girl, not a scene regular, was wearing a very short dress with half her butt hanging out. Several hardcore guys, 4 or 5, were crawling on the ground following behind her, looking up her skirt. It was hard to decide who looked more stupid or disgusting, the guys or that girl."

"Several girls who were competing for my then boyfriend had told him that he should dump me for them. Were these women cognizant that we are punx fighting a common cause, not each other? We are not in the scene, supposedly, to get boy/girl friends. Or are we? Is Schopenhauer right in saying that all men and women have the primary instinct to fuck? And that if it were not for morals, we'd all be screwing in the streets. I bet that the Moral Majority would LOVE that. Anyway, I thank those asswipes that use the scene to only justify their own ends. Remember, all that you do has impact on all people, and it will probably come back to you, especially if you fuck someone over, I'll vouch for that."

"All of us women take an honest look at ourselves, we will find that we are all guilty. There are no easy answers, but I do know that women should be there for each other and talk, and most important, listen. If we don't help ourselves, who will?"

★★★★★★★★★★★★★★★★★

ON THE SUBJECT OF WOMEN'S MUSIC THERE SEEMED TO BE A WIDE OPINION, BUT THE CONSENSUS WAS SOMEWHERE BETWEEN THERE IS NO SUCH THING AND THERE SHOULDN'T BE A SEPARATE CATEGORY. BUT SOME WOMEN ADDRESSED THE ISSUES OF SEPARATION. SHOULD THERE BE ACTIVITIES EXCLUDING MEN OR SHOULD WE DISCOURAGE BUILDING BARRIERS BETWEEN THE SEXES?

★★★★★★★★★★★★★★★★★

"Women's punk is a label to be avioded. To make a distinction like that would be to separate men's punk from women's punk. To separate women from men is stupid. Women's problems are in the long run men's problems too, and vice versa."

"Get out there and DO IT from a totally female point of view. They appeal to my (basically negative) separatist feminist inclinations. I hate girl bands like the GO-GO's and such shit who reinforce all our age-old problems. Those broads should be offed, quick."

"Women's music is only in the sense of women activist shows where the women put themselves apart from men--segregation of the sexes"

"Women are the backbone of this country, and I think it's important as women, we do not separate ourselves as yet another faction in the scene, but work together all as one. We're all good people, and I'm grateful for all the good that has been done, and hope mistakes are learned from--
We are the future, and let's not wimp out."

"I was only scared to play or be in a band before I got into the hardcore scene! "Normal", as they put it, society music is very intimidating to all involved, especially women. But I've been in one all-girl band and am now starting to organize for a second all-girl. Not that I wouldn't be in a band with men but I enjoy the all-girl idea."

"If you mean "women's music" as a type of sound or stage presence, no, definitely not. Although in the past, female musicians did tend to usually be involved in more entertaining, AM-ish, pretty type of music. I think some boundaries have been broken with DEADLY REIGN and URBAN ASSAULT. I think female hardcore musicians tend to be scrutinized more than males on stage."

"There is "women's music" but so much of it (all of it) is just anti-male music. Regular music isn't "men's music" so there is no need to create a whole new genre."

"When I hear the term Women's Music, I think of Holly Near/Meg Christian type of stuff. It's not rad enough for me, although, they do cover many interesting issues."

"Joan Armatrading, Patti Smith, Nina Hagan, the SLITS, the RAINCOATS are some examples, plus Janis Joplin, Joan Baez, Pat Benatar, Debbie Harry can go screw. Wendy O. is a very honest and strong lady."

"I don't believe in "women's music", "men's music", "black's music" or any other segregating ideas. Punk is the people's music. It is a voice."

"There are female perspectives and male views. Anything I've heard with the label of "women's music" has been so stereotypical folk-cotton-birkenstocks-earth that I could puke."

"I grew up listening to Holly Near, Chris Williamson, etc. I like a lot of the music, but I sometimes feel that some of the women's music (like that) gets to be extreme with the feminist politics. Sometimes to the point that I feel they're chauvinistic towards men. I don't like chauvinistic men, and the same goes for women. I have no opinion on women's punk music, because I haven't heard much at all"

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

A RESULTING CONCLUSION TO THIS SURVEY IS THAT ALTHOUGH WE ALL HAVE PRESSURES AND CONDITIONS THAT ARE OUTSIDE OUR CONTROL, MANY WOMEN FEEL THAT WE CAN HAVE A DIRECT INFLUENCE ON OUR LIVES. EXPERIENCE, PEER PRESSURE, PERSONAL WANTS AND NEEDS ARE OUR RESPONSIBILITIES TO CONTEND WITH.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

"Sure there's sexual oppression, but it's everywhere. The "hardcore scene" is probably the least biased scene ANYWHERE, even though the question is always floating around. If women WANT to be treated as "equals" then we should stop whining and ACT like equals. There is pressure, but I personally have never gone along with "stereotypical behavior". The stereotyping in the scene is that women should be almost like a dike, but should go fuck around with any guy that looks our way, that's stupid. To repeat an overcliched statement, "I thought hardcore means being yourself". Well, if people can't accept you for who you are, then maybe those people aren't worth it. Seriously. There is a lot of "male stereotyping"--99% of the punks and skins look and act exactly alike; but no one seems too upset about that."

"Hardcore is seen as a "male donain", and the women involved are usually seen as someone to grab or just "one of the guys". About a year and a half ago the guys would look and make comments, but we [women] stayed and had fun anyway. Women, if we want anything, have to stick up for and stand by what we believe in, or else you'll see your dreams fall down on top of you."

"I am involved in the music scene. I enjoy the scene and have a good time. I feel that if women want to be more involved do it! Write for a fanzine, start a fanzine, set up gigs in warehouses with low cover charges. You don't have to be in a band to be involved. Just get up and do it."

"I want more access to the feminine spirit. They are profoundly "spiritually-connected" and have so much to teach us crippled males. Feminism is the supreme liberation of MEN."

"If we as women reinforce the traditional "women's ways" we are cutting our own throats. Men lose out too. We're all good at different things and can use this to our advantage if we work together."

"Wo-man. A male designated appendage. Why do the words defining me and my sex relate back to men? There is no semantic autonomy. In the United Kingdom, language written and spoken establishes a caste system. Everywhere men's use of language historically restricts the freedoms of woman through the ways they are named. Men have grown lazy, seeing only what they wish to see. Women have too long remained quiet. Both have suffered through these restrictions.

'Women's rights and women's issues are no longer minor political items.'

Am I happy with my self image? Stupid question. O.K. Am I happy? No. Should I be happy? Happy is a dumb word. A lame purpose or goal. "Happy" is a state of no feeling, no seeing, for to live in this world, in this age of death, how can one be "happy"? We live in a time of rapid change and rampant ignorance. For what we have become, anger rages. No-thing is good enough.

'I was afraid to slam', claims punkette. 'Is there sexual oppression in punk music?' the National Enquirer inquires.

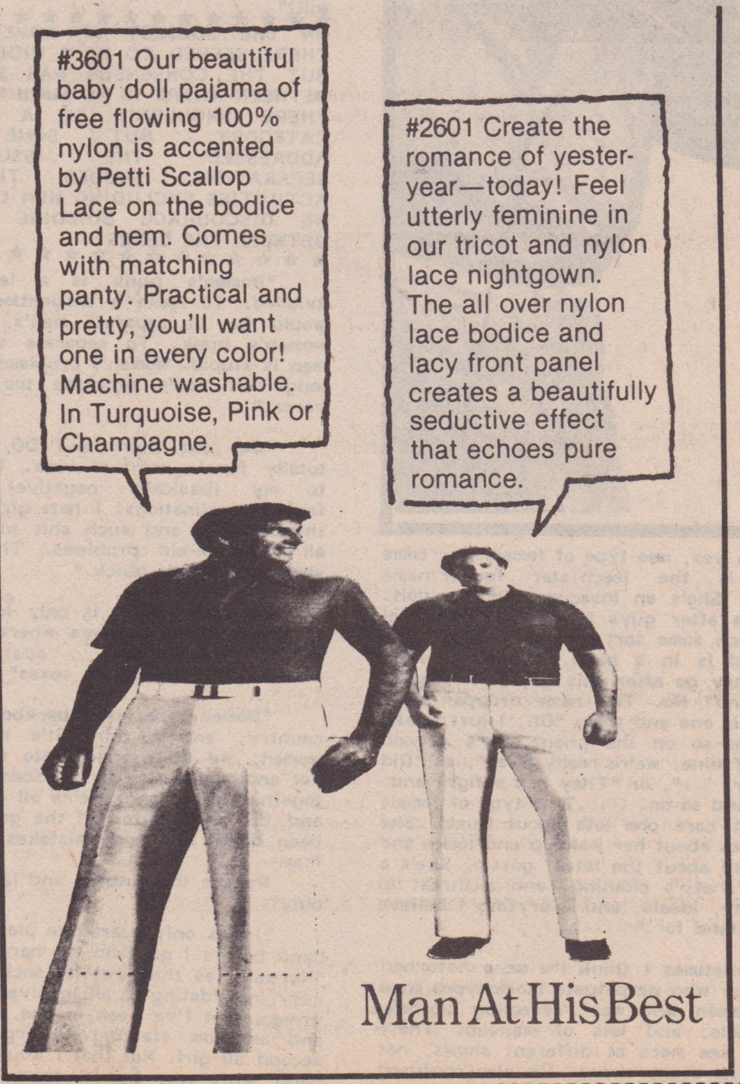
Fuck it all. I demand change now. I spit in the face of any oppressor. I can do anything I decide that I want to do. Who tells me "no"? The music "scene" is shit. Who the fuck cares? Fashion trends are ways of oppression, suppression. Demand change now. Music must transcend being their music, my music, man's music, woman's music. But the music biz prefers categories. Gay disco, country'n'western, old wave, new wave, wave good-bye to all that separatism, elitism. I happen to be a woman. My genes, my hormones, make up my body, affect and influence what I am and what I do. I wrote a song about El Salvador, because my gut has been ripped apart by what I have heard, read, witnessed of that country. Whether I am woman or man, the truth of America's involvement in El Salvador and Central America, remains.

Rock for political change. I am potent. A big problem exists with people feeling themselves im-potent. I can cause change. I can change my environment. Opposition is everywhere. Good. It makes me strong. Chewing on rusty nails for iron. Turning what is destructive and toxic into nourishment, because I refuse to accept oppression of any kind. Fear is adrenalin. What causes fear should be addressed directly. I confront my fears.

How to live in this paternalistic society when the definitions have already been made? It is time for humanity (even that word which is the broadest term for us mammals, has man at its center) to recognize its humaness. Its female (there it is again) and male-ness, to see what is commonly shared, find reasons to draw together and direct our energies towards real change. Enough of ghettos that separate. Eonough labels to make me different from you. I know who I am, I don't need outside approval to exist. I don't need a self-"image". I spit at domination. Fuck, authority. My real fear is of people's quiet acceptance of their constricting environment. But there is no safe place...We have all been driven to the brink, whether we know it or not.

We have to see ourselves as combatants. Always questioning, never accepting blindly someone else's "truth". Or even our own."

"SOME MEN JUST DON'T UNDERSTAND"



REVIEWS

KNOWLEDGE IS POWER

BY JEFF BALE

REVIEWERS

(JB)JEFF BALE
(RF)RAY FARRELL
(RS)RUTH SCHWARTZ
(PU)PUSHEAD
(SS)STEVE SPINALI
(TY)TIM YOHANNAN

If you want your stuff reviewed, please send all records and tapes to JEFF BALE, MAXIMUM ROCK REVIEW EDITOR, Box 9760, Berkeley CA 94709. Note the new address! If you want it reviewed and given airplay on the radio show, send two copies to that address or to TIM Y., Box 288, Berkeley CA 94701.

U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S.

ANGST - "Neil Armstrong" 12" EP

A severely underrated Bay Area band, ANGST specializes in intricate rock arrangements buoyed by occasionally hilarious lyrics. Such is the case here--songs like "Neil Armstrong," "Pig," and their soon-to-be-classic "Nancy" have a listless dementia about them that allows them to cross the boundaries of art-rock and funnypunk with equal ease. A fine effort, so buy it. (SS)
(Happy Squid--P.O. Box 64184--L.A., CA 90064)

ANTI - Defy the System LP

Flying in the face of the anti-political, anti-peace reaction, ANTI fearlessly display a peace sign and a V-symbol on the cover of their second album. The lyrics continue the counterattack, meshing both general and personal politics to form an intelligent complement for their attack. The sound here is more refined and harmonic than that on their last outing, sort of like early CHANNEL 3. (TY)
(New Underground--4305 W. 153rd St.--Lawndale, CA 90260)

ARTICLES OF FAITH - "Wait" EP

This new EP showcases A.O.F.'s musical versatility. "I've Got Mine" is a relatively slow CLASH-influenced song with great dynamics and a quasi-psychedelic guitar that sporadically breaks into full- tilt thrash; "Wait" and "Buy this War" are intense, distinctive thrashers with innovative guitar interaction. A big step forward. (JB)
(Affirmation--P.O. Box 30253--Indianapolis, IN 46220)

BANG GANG - "She Ran....but we Ran Faster" EP

Musically competent thrash with a quirky edge, but the lyrics...yuk. "4 X the Fun," like the cover art and the band name, revolve around the joys of gang rape. I suppose it's just another punk "joke," but in the offensive 6th grade style. (TY)
(Matako Mazuri--3506 Speedway #204--Austin, TX 78705)

BENEDICT ARNOLD & THE TRAITORS - "No More Heroes..." EP

Disappointing. The new B. ARNOLD EP isn't nearly as appealing as their old "Kill the Hostages" release. Stylistically, these humorous songs range from garage punk ("I Hate Sports") to 60's jams ("Hollywood") to silly ska ("White Boy singing Ska"), but the biting satire and an innovative cover concept aren't quite enough to compensate for the lacklustre musical attack. (JB)
(Veracious--1517 E. Washington Blvd.--Pasadena, CA 91104)

BIG BOYS - Lullabies Help the Brain Grow LP

An excellent album by this long-standing Austin band. Solid production enhances the many musical styles this group bashes out with ease--thrash, funk, punk, pop, ballads, you name it. The words are barbed and confrontational, and Biscuit's singing reminds me alot of the UNDERTONES' raspy vocalist. It's a good 'un. (TY)
(Moment--P.O. Box 12424--Austin, TX 78711)

BOLLOCKS - "Meditteran" EP

Eight new songs from the band who previously released the classic "All Rock Stars should be Drafted" EP. Side 1 features six short, punchy, creative thrash-style numbers, while the flip has two longer, slower, and more experimental songs. A creative outfit. (TY)
(Fetal--1219 Robin Hood Circle--Baltimore, MD 21204)

BOMB SQUAD - "Children of War" 12" EP

The second BOMB SQUAD release really kicks ass. It features some killer older-style punk and some more thrashed-out numbers, all of which are delivered with zeal and commitment, as are the lyrics. This semi-obscure band does it right! (TY)
(Bouncing Betty--2959 Latham Dr.--Dallas, TX 75229)

BONDED IN UNITY - "Hell on Earth" cassette

This sounds like a live recording because it's hard to pick out much detail. Nonetheless, B.I.U. deliver a strong thrash onslaught with thoughtful political lyrics. I'd like to see these characters get into a studio. (TY)
($3 to T. Cote--60 Wildwood Ave.--Greenfield, MA 01301)

C.I.A. - "God, Guns, Guts" EP

Really powerful thrash with pronounced metallic lead breaks. C.I.A. may not break any new ground, but with this debut they prove themselves to be one of the East coast's best new entries. Lyric-wise, "Commie Control" is pretty inane, but the other titles make a lot of sense, which they backed up by playing at the D.C. "Rock Against Reagan" show. (JB & TY)
(Shmegma--556 Broadway, 2nd floor--Bridgeport, CT 06606)

CHANNEL 3 - After the Lights Go Out LP

More of that pop-punk sound so characteristic of L.A.'s Poshboy label. The production quality contributes to CH 3's powerful overall delivery, and the songs are as catchy as usual. I'm not too thrilled by the romantic themes that appear here, and it's depressing that another new band is covering a sexist STONES song, but this album is pretty entertaining. (TY)
(Poshboy--Box 38861--L.A., CA 90038)

CHOCOLATE WATCH BAND - Best of.... LP

Now these San Jose guys really shredded. They were among the kings of 60's raunch rock, excelling at straight-on 60's punk, psychedelic freak-outs, and atmospheric folk-rock. Whatever, this album is all super-cool (except for "Misty Lane" and "Tender Trap"), sort of like the early STONES. Go out and get it. (TY)
(Rhino--1201 Olympic Blvd.--Santa Monica, CA 90404)

CLITBOYS - "We Don't Play the Game" EP

The music on the CLITBOYS' debut is solid straightforward stop-and-go thrash, but it's the lyrics that stand out here. In this era of widespread punk jock attitudes, it takes alot of guts to belt out songs like "Gay's O.K." and "Slogan Boy," but this Milwaukee band isn't afraid to tell it like it is (or should be) and face the consequences. More power to 'em. (JB)
(Feedback--P.O. Box 18723--L.A., CA 90007)

CREWD - "Gather 'Round" 12" EP

A fine sounding debut. It's got the classic SoCal punky thrash sound à la T.S.O.L. and BAD RELIGION, mixing a hard attack with pop sensibilities and clean production. They come off better on record than the time I saw them live, when they indulged in some retarded sexist banter. (TY)
(Enigma--P.O. Box 2896--Torrance, CA 90509)

D.D.T. - "Brave New World" EP

I really like this debut release by Atlanta's D.D.T. They do two charged thrashers, two deranged post-punk numbers (side 2), and an absolutely fabulous 60s-style psycho-pop song ("Mr. Roger's Neighborhood") that reminds me of the early LAST and is vastly better than most of today's self-conscious neo-psychedelic music. (JB)
(D.D.T.--P.O. Box 720341--Atlanta, GA 30358)

DERANGED DICTION - "No Art, No Cowboys, No Rules" cassette

A fine tape's worth here. It reminds me of what a cross between 7 SECONDS and the VANDALS would sound like. I really go for it in a big way. DERANGED DICTION are originally from Missoula, Montana, but they've relocated in Seattle. (TY)
($3 to J. Ament--1419 N.E. 66th, apt. 2--Seattle, WA 98115)

DICKS - Kill from the Heart LP

Yahoo! The most remarkable thing about this fine album is that the production is every bit as raunchy as it was on their four- year old debut EP. When you add that extra-grungy edge to the DICKS' absorbing mid- to fast punk songs, heavily distorted guitarwork, and gruff Texas vocals, you're bound to have a winner. Their drunkenness and political commitment come across clearly in the music, but gems like "Bourgeois Fascist Pig" deserve a lyric sheet. (JB)
(SST--P.O. Box 1--Lawndale, CA 90260)

EFFIGIES - "We're Da Machine" 12" EP

This 4-track EP doesn't live up to the EFFIGIES standard. The record's title track has a notable guitar riff, and the thick, HM- punk instrumentation keeps the excitement rolling; the compositions are less distinctive than usual, however. Rambunctious, but not exceptional. (SS)
(Ruthless--P.O. Box 1438--Evanston, IL 60204)

EIGHTH ROUTE ARMY - "Think for Yourself" EP

An eclectic mixture of material can be found on this EP--CLASH- type rock with horns and spiffy backing vocals (the title track); snappy punk with clever lyrics about future "punk" politicians ("Vice Presidente"); and a harsh critique of military recruitment set to slower CHELSEA-style material ("Professional Killer"). Multidimensional and thoughtful. (JB)
(One Dimensional--Box 923--Northampton, MA 01060)

END - "Holocaust Hop" EP

Three songs, three styles--rock 'n' roll-punk on the title cut, folk-HM-punk on "Communisty," and thrash on "California." All are produced well and performed well, though they might be a tad too clean for the END's garage approach. A good basic release. (TY)
(Black Market--Box 2044--River Grove, IL 60171)

FEEDERZ - "Jesus" EP

A reissue of the provocative FEEDERZ EP with a new picture sleeve. In case you never heard it, it's got innovative song structures, memorable hooks, and some of the most biting, "subversive" lyrics around. The easily-offended should steer clear and stick to the trite and predictable; all others should rush out and buy it. (JB)
(Placebo--5820 W. Virginia--Phoenix, AZ 85035)

IMPOSTERS - "Inside My Head/King of America"

"Inside my Head" is an excellent example of '78-era power-pop, with enough guitar punch to justify the "power" half of the term. It succeeds in generating a bit of misty-eyed nostalgia, but the lame flip features disposable white reggae-rock. (JB)
(Dublab--1537A 4th St., Suite 107--San Rafael, CA 94901)

INSANITY DEFENSE - cassette LP

This tape contains fourteen songs that shred musically and lyrically. It's an all-out thrash attack that I highly recommend. (TY)
($2 & postage to P.O. Box 216--Centerport, NY 11721)

JODY FOSTER'S ARMY - Valley of the Yakes LP

Like their cool debut EP, J.F.A.'s album is chock full of super enjoyable thrash tunes. Their songs, whether high-speed blasts or the occasional surf-style instrumental like "Baja," are perfect for hot fun in the sun--skateboarding, surfing, drag racing and, of course, slamming and skanking. The main improvement here lies in the area of production--the guitar has more edge this time around. Even though they're from Arizona, J.F.A. are the California beach band of the 80s. (JB)
(Placebo)

JONESES - "Criminals" 12" EP

This new JONESES EP is a 50/50 proposition. Half of it is really lame rockabilly-type swill that seems to be aimed at the STRAY CATS' trendy audience; the other half consists of raunchy guitar- oriented blasts in the HEARTBREAKERS mold, and makes it worth hearing. Still, it should have been a 7". (JB)
(American Standard, dist. by Rough Trade)

KILLING CHILDREN - "Certain Death" EP

Garage punk (the instrumentation) meets early SoCal surf punk (the vocals), drops acid (the production), and voila! I really like this 7-song debut. (TY)
(Gravelvoice--P.O. Box 1204--Columbus, IN 47201)

LATIN DOGS - "Warning!" EP

A fine garage debut from a band out of (relative) nowhere. The LATIN DOGS specialize in chunky '77-style punk propelled by an abrasive sheet-metal guitar sound, though some cuts have a more accelerated tempo. Their themes are predictably anti-establishment, but the lyrics reflect more awareness and sensitivity than the norm. A-O.K. (JB)
(Latin Dogs--172 College St.--Springfield, MI 49017)

LEGAL WEAPON - Your Weapon LP

LEGAL WEAPON's second album is a workmanlike collection of slow- to mid-tempo punk rock numbers made more enjoyable by fine female lead vocals. Hardly a revelation, it manages to hit the mark with nicely arranged rockers like "What a Scene" and "Equalizer," and with ballads like "Only Lost for Today." Some of these songs go on too long, and this release isn't as evocative as their debut, but I found myself drawn in by the rich, guitar-oriented production and complex arrangements. Maybe you will, too. (SS)
(Arsenal--P.O. Box 1083--Del Mar, CA 92014)

LITTLE GENTLEMEN - "Suicide Notes" EP

Strong '77-type punk appears to be the LITTLE GENTLEMEN's stock-in-trade. Side 1 contains two engaging guitar-heavy numbers with brain-damaged leads ("General Hospital") or singalong choruses ("Rant Rant Rant"); the flip has a more experimental number with a scratchy psyched-out guitar laid over a rhythmic bass and drum. Atypical. (JB)
(B.T.C.P.--6407 Wayne Ave.--Philadelphia, PA 19119)

LOCKJAW - "Dead Friends" EP

As with their first record, the sound here is tight and raw, and the vocals rip. And as with the first EP, there are some good lyrics and some real losers--"Portland" and "Full of Hate" are sound critiques of politics, but "No A" perpetuates the common misinterpretation of anarchy as a lack of order, and "She's a Slut" exemplifies the old double standard at work. (TY)
(Lockjaw--P.O. Box 8382--Portland, OR 97207)

LUST - "Dread in N.Y." EP

This sounds like '79-style U.S. punk with Debby Harry singing. Most of the cuts put me off, mainly because of the poppy vocals, but I do like "Gimme More Distortion." (TY)
(Cork the Dog--c/o S. Lynx--95 Wall St.--Huntington, NY 11743)

M.D.C. - "Multi-Death Corporations" EP

Four new songs that come enclosed in a well-researched and informative fold-out sleeve. The music is in M.D.C.'s intense, complex, stop-on-a-dime thrash style, but the vocals have developed into an amalgam of rap and hardcore phrasings. This latest assault by one of the world's leading political bands, in terms of both beliefs and commitment, is strengthened by excellent production. (TY)
(R Radical--2440 16th St.--Box 103--S.F., CA 94103)

MALIGNANT GROWTH - "Nobody Cares" cassette

A good tape with original, intense thrash. The lyrics are pretty dark and depressing, but somehow they don't crush you down, maybe because they're obliterated by the screaming fuzzed-out guitar. (TY)
($2 to Self-Destruct--2710 Pikes Peak Blvd.--Louisville, KY 40214)

MECHT MENSCH - "Acceptance" EP

A mixture of fast and slow hardcore from a Wisconsin aggregation with a close relationship to the TAR BABIES. The arrangements are fairly complex, like those of DIE KREUZEN, and my fave cut is "Land of the Brave." Watch for an upcoming TAR BABIES disc. (TY)
(Boneaire--311 S. Few St.--Madison, WI 53703)

MISGUIDED - "Options" EP

The new MISGUIDED EP is louder and more powerful than their debut, but the off-kilter drumming tends to interrupt the momentum of these somewhat disjointed thrashers (especially "Defy Standards"). Mixing problems are involved, though a spirited amateurish quality characterizes the entire record. "Blacklist" has lyrics of considerable contemporary relevance. (JB)
(Lyle Hysen--8 Wyngate Pl.--Great Neck, NY 11021)

MODERN INDUSTRY - "Men in Black" EP

Two songs in a fast, powerful thrash style (seemingly augmented by an organ), and two in a slower yet engaging style. Some of the lyrics are incomprehensible, even after reading them, and their live shows leave alot to be desired, but this record is good. (JB & TY)

(Toxic Shock--Box 242--Pomona, CA 91769)

PAGANS - LP

A reprise performance by one of the great '77-era American punk bands, Cleveland's PAGANS. At first, I was put off by the "Recorded Live Spring 1983" sticker on the cover, because alot of their recent material has had an unappealing arty quality. But although there are some covers like "Seventh Son" and relatively subdued numbers ("Angela", "Wall of Shame") here, it also contains several raw garage punk blasts with exceptionally gritty vocals. Tracks like "Give till it Hurts", "Cry 815", "Cleveland Confidential" and the classic "Dead End America" make this limited edition album well worth it, but I wish someone would release some older material from the vaults. (JB)
(Terminal--20627 Chickasaw--Cleveland, OH 44119)

PARIAH - Youths of Age LP

The usual excellent Poshboy production adds to the impact of this northern California punky-pop band. They have a powerful clean sound in the CH 3 vein. The songs aren't real short, but they don't drag at all. All in all, a fine album. (TY)
(Poshboy)

PART-TIME CHRISTIANS - "Strength through Bowling" cass.

Great tape! Some of it is slow, painful FLIPPERish noise, and the rest is manic. There's a helluva lot of feedback, whether droning or thrashing, and the vocals are cool. And how can you hate a band that loves to bowl? (TY)
($2 to Paul--2493 Biltmore Dr.--Alamo, CA 94507)

R.F. 7 - "Submit to them Freely" EP

A strong 3-track outing that displays more 60's punk influences than I've heard in them before. The title song and "Not Now Generation" are hammering metal punk efforts which remind me slightly of what the STOOGES might sound like today; the other number (CREEDENCE CLEARWATER REVIVAL's "Fortunate Son") is the most obvious 60's connection. (TY)
(Smoke 7--7014 Yolanda Ave.--Reseda, CA 91335)

REBEL TRUTH - "The Request" EP

Nine urgent, powerful punk anthems on this EP, all enriched by elaborate, carefully-conceived instrumentation and fine lyrics. The production does seem a trifle muddy, but it hardly restrains the inventive compositions here, which very often combine the pop elements of "classical" punk with thrash energy. Atypical and strongly recommended. (SS)
(Version Sound--P.O. Box 429--Willow Springs, OH 45387)

REPLACEMENTS - Hootenanny LP

More varied and experimental than their previous outings, and it suffers for it. Overall, it's not nearly as powerful or rocking; there are several bluesy or countrified numbers in place of their standard raw blasts. The standout cut is "You Lose," which is great, infectious, and innovative rock 'n' roll, with a bass line right out of the MOVE's repertoire. (TY)
(Twin/Tone)

RIFLE SPORT - Voice of Reason LP

The GANG OF 4 are the obvious reference point, but these guys add a more powerful and raw guitar sound to the funk rhythms, and occasionally break into more thrashy structures. The recording is excellent. (TY)
(Reflex)

SECRET HATE - "Vegetables Dancing" 12" EP

Instrumentally, SECRET HATE utilize an interesting variety of thrash tempos, although two songs have a Latin or funk influence. The lyrics are appropriately vague and cryptic, a New Alliance trademark. (TY)
(New Alliance--P.O. Box 21--San Pedro, CA 90733)

7 SECONDS - "Committed for Life" EP

Another superb 7 SECONDS release. This new EP highlights all of their traditional qualities--raging thrash music, great tunes, intelligent and inspirational lyrics (more personally oriented this time around)--and adds more guitar power, some new musical twists, and improved production. There's a very noticeable MINOR THREAT influence in the vocal phrasing, but this is still Skeeno hardcore at its finest. (JB)
(Squirtdown--72 S. Patterson Pl.--Sparks, NV 89431)

SOCIAL REVENGE - "There's Always a Way Out" cassette

It's garage tape time. That term applies to both the sound quality and the thematic humor. SOCIAL REVENGE aren't real tight, but they're fun. (TY)
($4 to S. Soriano--2422 Rashawn Dr.--Rancho Cordova, CA 95670)

SUICIDAL TENDENCIES - LP

Blistering rougharsed Metal thrash! Untamed havoc of shimmering propensity, thrusting wild whines of alarming guitar wails into glass-shattering breakneck speed as chilling vocals by the storming crooner Mike Muir claw forth a devastating attack. SUICIDAL TENDENCIES are a screaming cyclone of sheer power and determination, and this LP shows why they have such a strong following. (Pus)
(Frontier--P.O. Box 22--Sun Valley, CA 91352)

TAZERS - "Don't Classify Me" EP

Excellent guitar-oriented rock and roll. This EP contains three well-crafted pop-rock songs with good quasi-60's hooks (all of side 1 and "Micro-Wave Mother") and one faster punkish number which rips heavy cocaine users ("Kola Sketch"). Clever and not easily classifiable, the TAZERS deserve your attention. (JB)
(Tazer, no address, try Zed)

TRUE WEST - "Steps to the Door" 12" EP

I seem to be having a flashback. Is this early PINK FLOYD? The WATCHBAND? No, it's a current band that's gradually become more original and biting than those L.A. copycat psych groups. The guitar etches notes green and purple inside my brain. Please shut the window. (TY)
(Bring out your Dead--Box 160951--Sacramento, CA 95816)

URBAN WASTE - "Police Brutality" EP

Intense adrenaline blasts with some choppy, dischordant lead breaks. URBAN WASTE create quite a guitar wall-of-sound, and the songs start to click after only a couple of listens. They also deserve to win an award for the funniest and cleverist "sexist" song in ages ("Banana-Nut Cake"). Get it. (JB)
(Mob Style--246-14 54th Ave.--Douglaston, NY 11362)

VATICAN COMMANDOS - "Hit Squad for God" EP

Mediocre production hurts this otherwise intense thrash attack. There aren't any musical surprises, but it's delivered with exceptional power, and that makes all the difference. Good debut. (TY)
(Pregnant Nun--c/o Jim S.--23 Nearwater Lane--Darien, CT 06820)

VARIOUS ARTISTS - Viva Las Vegas cassette

Five varied hardcore bands appear on this Nevada sampler. SUBTERFUGE play mid-tempo British-style punk; TWISTED MORALS OF AMERICA have a slow hard sound with a wicked raw guitar; the infamous M.I.A. (who've recently reformed) employ their furious thrash attack; F-8 sound primarily like full-on DISCHARGE; and SELF-ABUSE attend the 7 SECONDS school of tuneful thrash. Great! (TY)
($5 to Marky--1600 Rochelle #66--Las Vegas, NV 89109)

VARIOUS ARTISTS - Mixed Nuts Don't Crack LP

An excellent D.C. compilation which deserves a much wider distribution than it has so far received. It contains diverse material from a number of relatively obscure bands, including garage thrash by MEDIA DISEASE, raw experimental punk by CHALK CIRCLE and the NUCLEAR CRAYONS, powerhouse thrash in a Dischord vein by SOCIAL SUICIDE, NEOS-type 78 r.p.m. thrash by UNITED MUTATION, and garage rock by HATE FROM IGNORANCE. The gritty production accentuates the good music, so look for this. (JB)
(Outside--3111 First St. North--Arlington, VA 22201)

VARIOUS ARTISTS - Ohmigod! Hardcore cassette

There are eleven bands on this latest compilation from Chainsaw fanzine, mainly from New York state and Pennsylvania. It contains alot of thrash, some punk, and some art/noise material. The musical competence varies from band to band, but most are good. They include the REVENGERS, NO THANKS, SOCIAL DISEASE, WASTED TALENT, the FATALITIES, SUBURBAN AGGRESSION, SMERSH, CRACKED ACTOR, N.O.T.A., and others. (TY)
(Chainsaw--P. O. Box 5356--Bethlehem, PA 18015)

VARIOUS ARTISTS - Posh Hits, vol. 1 LP

A great compilation of tracks from the vaults of Poshboy records. There are many gems here, but the CIRCLE JERKS' "Wild in the Streets," the CROWD's "Modern Machine," and T.S.O.L.'s "Peace through Power" rank as highlights in an album which also includes chestnuts by AGENT ORANGE, BLACK FLAG, and U.X.A. Good variety and quality make this record mandatory if you don't have the original recordings. (SS)
(Poshboy)

VARIOUS ARTISTS - "Skate Rock, vol. 1" cassette

A cool collection of skateboard bands compiled by Thrasher magazine. The pure "skatecore" sound--thrashed-out music with melodic teenage vocals--is represented here by the FACTION, J.F.A., and the SKOUNDRELZ; LOS OLVIDADOS and Canada's RIOT .303 offer powerful older-style punk, the former fueled by a truly bone- crunching guitar, the latter by engaging choruses; MINUS ONE have a great 60's pop approach (especially on "I Remember John"); the BIG BOYS present an awful throwaway "rock" cut; and the "DRUNK INJUNS" favor slow metallic songs with built-in tension. (JB)
(Thrasher--P.O. Box 24592--S.F., CA 94124)

VOODOO IDOLS - "We Dig Nixon/Dead Air"

Entertaining garage punk from Florida. If "Nixon" is a satire, it's a good commentary on gross ignorance; if not, these guys must have gotten "A's" in the right-wing "Americanism" course that all Florida high school students have to take in order to graduate. "Dead Air" is faster and considerably better. (JB)
(Vee Dee--3622 Omar Ave.--Tampa, FL 33629)

WHITE CROSS - "What's Goin' On?" EP

This isn't as musically thrashed out as their great 7" debut, but it's still powerful as hell; in that sense, it parallels the direction that S.S. DECONTROL are charting out. The production here is also much improved. I've got a feeling that WHITE CROSS will never be as good on record as I hear they are live, but this is still a necessary addition to anyone's hardcore collection. (TY)
(Zero Degree--P.O. Box 14532--Richmond, VA 23221)

WHITE FLAG - S is for Space LP

These guys might be punk's answer to Frank Zappa. The music ranges from garage punk to heavy metal to metal-punk to rock to thrash to experimental stuff to just plain ridiculousness, and is interspersed with talking, interviews, and blank space. This album is simultaneously imaginative, challenging, and dumb beyond belief. (TY)
(Gasa-Tanka--1241 N. Harper, Suite 6--Hollywood, CA 90046)

YOUTH BRIGADE - Sound and Fury LP

The re-release of this LP, since the Stern brothers weren't too happy with the first and were determined to put out a true quality product. Features only four songs off the first, and when these guys do something right, they go all out! This totally enjoyable slice of black vinyl is perhaps one of the best records money can buy. Lots of diversified touches, variations, and good harmonies from punk rap to hardcore speed and energy, which has all the melodies rumbling in your head. When you get bored of the rest, this performance will still reside on your turntable. (Pus)
(B.Y.O.--P.O. Box 67A64--L.A., CA 90067)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

ABRASIVE WHEELS - "Jailhouse Rock/Sonic Omen"

If this release is repesentative, the A. WHEELS are already in decline. The A-side is a pathetic punky cover version of ELVIS' old hit; the flip is a pedestrian Britpunk song with a decent chorus. Whatever happened to kickers like "Burn it Down?" (JB)
(Clay)

ANTHRAX - "Capitalism is Cannibalism" EP

Penny Rimbaud's distinctive production spices up four new compositions by ANTHRAX on their second EP. "Violence is Violence" and the title track boast fast tempos and a blistering guitar sound which underline well-taken lyric concerns; the two cuts on the B-side aim for subtler effects, with equal success. This is political punk that's both unusual and exciting. (SS)
(Crass)

ACTIVES - "Riot" EP

A rich, abrasive guitar onslaught provides an aggressive energy to this debut EP by the ACTIVES. The recording seems a bit muddy here, but two songs in particular ("Riot" and "Out of Control") suggest that this group can emerge from a standard Britpunk style with catchy, change-of-pace instrumentation. Recommended. (SS)
(Quiet)

CRASS - Yes Sir, I Will LP

This is a profoundly different sort of CRASS album. It counterpoints a thrashy, wild instrumental backdrop with an extensive lyric essay attacking the politics of power, nuclear escalation, organized religion, and especially our sheep-like passivity which allows it all to happen. CRASS apparently feels that their message hasn't sunken in yet-- hence the numbing music and emphasis on words--and they obviously hope that action will replace boredom and endless posing in the contemporary punk scene. (SS)
(Crass)

DEADMAN'S SHADOW - The 4 P's LP

Jeff, the next time you assign me to review some so-so '77-sounding U.K. stuff, you better make sure it's a 45, or I'm gonna force you to sit in your room and listen to it at full volume. (TY) [Ed.-Aw, poor Tim]
(Expulsion)

DESTRUCTORS - "Wild Thing" 12" EP

The A-side here includes slightly modified versions of two songs that appeared on their recent "Forces of Law" 7" (reviewed in MRR #6); the flip has three fine new thrashed-out cuts which have that distinctive DESTRUCTORS mix, with its highly exaggerated snare drum and high-hat. Add a Pus cover and better sound quality, and you end up with a damn good show. (JB)
(Illuminated)

DISRUPTERS - Unrehearsed Wrongs LP

Easily more powerful than their first two EPs, Unrehearsed Wrongs contains some fine mid-tempo punk compositions, including "Gas the Punx" and a catchy re-working of their classic anti-vivisection song, "Animal Farm." Some of the tracks seem repititious, but I enjoyed the poetic changes of pace and the guitar-heavy production. Check this one out. (SS)
(Radical Change)

EMERGENCY - "Points of View" EP

A pretty unremarkable release. All three songs are in the '78 U.K. style and, though they're adequately performed, no real enthusiasm is deplayed and no cuts really stand out. (TY)
(Riot City)

ENEMY - "Last Rites/Why Not"

Despite the silly cover, this is probably the best ENEMY release to date, mainly due to the excellent B-side. "Why Not" is a doubletime blast with a distorted guitar backing that leaves the A-side spinning its wheels in the dust. (JB)
(Fallout)

FALLOUT - Home Killed Meat LP

This is a bit better than the other U.K. records I was assigned this time. It contains some thrash and some older-style punk, all of which is delivered with considerable power. Personally, I like the live tracks best--they have a totally industrial quality to them, sort of like hardcore meets THROBBING GRISTLE. (TY)
(Fallout)

G.B.H. - "Catch 23/Hellhole"

Good latest effort by this metal-punk outfit that's quickly gathering a bad rep as having an advanced stage of "Rockstaritis." The B-side is especially strong and well-produced. (TY)
(Clay)

ICON A.D. - "Let the Vultures Fly" EP

After their exciting debut EP, this effort ranks as a disappointment. Strong female vocals are amply supplemented by a fair song on the A-side ("Say No"), but the two B-sides are dismally produced and sound almost as if the band didn't care what they were singing about--a lack of commitment that's fatal here. Maybe next time....(SS)

(Radical Change)

LAST RITES - "We Don't Care/Stepdown"

80's Britpunk at its unimaginative worst. This band plods forward uneventfully, spitting out hackneyed lyrical cliches along the way. It sounds like they don't care, so why should anyone else? (JB)
(Flicknife)

LOST CHERRIES - "No Fighting No War No Trouble No More" EP

A solid, committed 7-track EP from Surrey's LOST CHERRIES. Female vocals and a basic, well-balanced production complement this varied selection, but the straight-ahead rockers like "Real Crimes" and "Pain Relief" are the most effective of these highly political compositions. A fine debut, even if "No Flag" sounds for all the world like a punk version of "O, Christmas Tree." (SS)
(Riot/Clone)

LUDDITES - "The Strength of your City" EP

Though named after a group of 19th-century rebels who went around sabotaging industrial machinery in Britain, these LUDDITES have adopted a quasi-industrial post-punk approach in their music. Herein one can find measured tension, a heavy bass, interesting drum flourishes, and a sombre overall attitude. Rather abnormal. (JB)
(Xcentric Noise--17 West End Rd.--Cottingham, N. Humberside--ENGLAND)

MAJOR ACCIDENT - "Fight to Win/Freedom"

A severe early CLASH influence, right down to the Joe Strummer vocals, mars the offerings on this band's second 45. The better of the two tracks is "Fight to Win," an unadventurous '77-style punk number with a fair melody and uninvolving background choruses. This kind of thing has been done better elsewhere. (SS)
(Flicknife)

MAU MAU'S - "Facts of War" EP

The MAU MAU'S provide a strong argument in favor of the benefits of speed in modern punk music. They have fairly typical chord progressions, generic themes, and a rather annoying vocalist, but somehow the frenzied tempo compensates by keeping your arms and legs flailing about. "Facts of War" is a killer track. (JB)
(Pax)

M. MOORCOCK'S DEEP FIX - "Dodgem Dude/Star Cruiser"

Can old hippies still produce good music? Michael Moorcock proves that they can rise to the occasion with "Dodgem Dude," a wonderful psychedelic blast with loud guitars and haunting background vocals. A really excellent cut, not equalled by the flip. Flicknife is an innovative little label. (JB)
(Flicknife)

RED ALERT - We've Got the Power LP

Oh yeah? You must have lost it before you recorded this. Actually, it's not that bad at all--I just couldn't resist. There are a few decent "skunk" tracks here, but most plod along with no special spark. (TY)
(No Future)

RED LONDON - "Sten Guns in Sunderland" EP

RED LONDON play older-style melodic punk, which sounds better by virtue of its relative rarity today. The guitars have a clean 60's tone (courtesy of ATTILA?), but ultimately the material fails to impress itself on your consciousness. Decent lyrics, though. (JB)
(Razor)

RUDIMENTARY PENI - Death Church LP

At long last, a RUDIMENTARY PENI album. This band delivers the essence of total imagination into their music, lyrics, and art-- complete originality. Fast, creative and haunting, the fascination continues with this overwhelmingly intense display of lunging vocals, screeching guitars, enticing bass, and roaring drum abrasiveness. Once again, the brilliance that is R. PENI. (Pus)
(Crass/Chorpus Christi)

SUBHUMANS - "Evolution" EP

Now here's an English band and record that I do like. All of this material has that special feel of intelligence and commitment, whether the rock 'n' roll of the title track, the thrash of "Not Me," or the power chording of the unlisted track. One of the best, no doubt about it. (TY)
(Bluurg)

SYSTEM - "Thought Control" 12" EP

Inveighing lyrics highlighted by a raunchy hard-edged guitar sound which whines and grinds. The SYSTEM make a blend of melodies and vivid rhythms which are distinct and vivacious, a raw exhilarating sound similar to ANTHRAX or CRASS, but with a strength all their own. Good enjoyable music. (Pus)
(Spider Leg?)

ULTRA VIOLENT - "Crime for Revenge" EP

A fine new British thrash band. The strong production enhances their tight, powerful instrumental attack, especially on "Dead Generation." Riot City has surpassed No Future as a quality label. (JB)
(Riot City)

XTRACT - "Blame it on the Youth" EP

Standard mid-tempo U.K. punk. There aren't any real surprises here, but the title track has a catchy chorus and "Boys in Blue" has a wee bit of drive. O.K., but nothing to write home about. (JB)
(Pax)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ANTI-CIMEX - "Raped Ass" EP

An exceptional ultra-thrash attack can be found on ANTI-CIMEX's second EP. The production is much better, and the band is much more cohesive this time around. These songs rank right up there with those of the SHITLICKERS and HUVUDTVÄTT (the HEADCLEANERS) in the Swedish "shred" sweepstakes. A must. (JB)
(A-Records--Husargatan 5--41302 Gothenberg--SWEDEN)

APOSTASY - "Pseudo-Punks" cassette

A well-produced yet raw rhythm-heavy band with a garage feel, not unlike their fellow countrymen, the SUBHUMANS. The lyrics are all political, and are best summed up by their name, which means a "renunciation of previous beliefs, religion..." (TY)
($1 & blank tape to Thrash Trax--11067 146 A St.--Surrey B.C. V3R 3V3--CANADA)

ASPERITYS - "This Sucks" cassette

Another new Dutch band that seems to be more influenced by American thrash than U.K. punk styles. Although the recording quality isn't the best--there's one studio side and one live side-- it's good enough to reveal the ASPERITYS as a fine group with alot of potential. (TY)
(Ereprÿsstr 7--3765 AC--Soest--HOLLAND)

ASTA KASK - "Studio!" EP

Hardcore meets rock. Quick and melodic thrusts of boisterous energy from Sweden. Powerful harmonies and leads assaulting with raw harsh vocal cracks; foot-tapping insistencies stand triumphant and chanting. An excitable release. (Pus)
(Pang, no address)

BASTARDS - Jarjeton Maailma LP

Finland's premier kings of total chaotic thrash. Hardhitting, tight, and explosive fury with a Metal edge. Bellicose convulsions of an invincable split second attack of unrelenting mayhem. Brutal insistence sledgehammers an increasingly assertive charge of aggressive, raucous, rabble-rousing clamor. The BASTARDS' velocity continues to be extraordinary, and they're always creating more. (Pus)
(Propaganda--Box 393--00101 Helsinki 10--FINLAND)

BLUTTAT - "Liberté" 12" EP

Some plodding German punk and then--wham!--some super-frenetic thrash. Two singers share vocal duties, and the woman really wails. There's some great stuff here, and I highly recommend over half of this record. (TY)
(J. Bauman--Birkhahnweg 25--4250 Bottrop--W. GERMANY)

CADAVRES/VATICAN - 12" Mini-LP

Clean production and sound quality, but the big question is "where is it from?" France, perhaps? Les CADAVRES have a strong style which resembles fast hardcore and the early COCKNEY REJECTS, with its chants, twin guitars, good harsh vocals, and an overall good mix. VATICAN are slower and raw, with a driving punch of early punk styles like the SKIDS or GENERATION X. A very interesting effort. (Pus)
(FLVM, no address)

CITY X/ADS - split EP

The CITY X side consists of two songs, one in a middle-period CLASH pop-punk vein, the other a more contemporary thrasher. The ADS track is a long, drawn-out, slow-to-medium tempo punk cut with no particular gusto to it. (TY)
(B.Z., dist. by No Aarhus--Box 3--8381 Mundelstrup--DENMARK)

DAYGLOW ABORTIONS - Out of the Womb LP

This Canadian LP has been out for a while, eh. But it's finally gonna get the distribution it deserves, eh. Mostly, it's great, tight, thrash, with a few slower metallic D.O.A.-type songs, eh. But the real joy of it is the totally satirical and retarded nature of the words, lampooning just about everyone, eh. Get it, eh. (TY)
(Sharpe Records--avail. through Rough Trade)

DEFORMED - "Gas Attack without Warning" cassette

Noisy guitar-oriented music from Holland. Most of it falls within the droning post-punk category, but there are also a couple of faster punk-style numbers. Abrasive, but not energetic enough. (JB)
(Er is Hoop--Koerierstersweg 21--3815 NT--Amersfoort--HOLLAND)

FALLOUT - "Criminal World" EP

This debut by Italian band FALLOUT consists of three fast '77- type numbers and three thrashers. The sound is driving, the choruses and tunes stick in your craw, and there are some nifty little lead parts, so check it out. Good effort. (JB)
(dist. by S. Roberto)

FRITES MODERN - "6 Met" cassette

Six songs that rage at the listener. There's alot of MINOR THREAT influence here, in that the songs are delivered with incredible force but have melodies and hooks galore. Great stuff that must be heard. (TY)
(no address, but try Vogelspin)

LAMA - "Ajatuksen Loppu/Mun Pelko"

The newest (and possibly final) release from LAMA displays a reversion to their pre-thrash sound--powerful mid-tempo punk with a heavy guitar attack. I suspect that it was recorded before their album, but it'd be a super addition to anyone's collection. (JB)
(Johanna, dist. by P. Tuotanto)

OLHO SECO - "Botas, Fuzis, Capacetes" EP

More great thrash from OLHO SECO. The high end of the mix is less piercing here than on the Grito Suburbano album; the guitar on "Muito Obrigado" suffers a bit for it, but the other two tracks blast along like a speeding bullet train. Hot! (JB)
(Punk Rock Discos--Caixa Postal 20014--CEP: 02798--Sao Paulo--BRAZIL)

PEGGIO PUNX - "Disastro Sonoro" EP

Mutated thrash from Italy. PEGGIO PUNX play fast and have good choruses, but the most distinctive features of this EP are the clean, undistorted guitars, sudden structural shifts, and an exaggerated drum mix which sounds very bizarre. Unusual but worthwhile. (JB)
(Peggio, dist. by S. Roberto)

PEYR - "The Walk" EP

Two of these songs by Iceland's PEYR are pretty lightweight experimental numbers, but one ("Positive Affirmations") makes this EP worth buying--it's real fast-paced post-punk with raw guitars, great drumming, and THROBBING GRISTLE-like industrialized vocals. (TY)
(dist. by Rough Trade)

RATTUS - "Uskonto on Vaapa" EP

RATTUS combustion, startling adrenaline speed and hammerhead blows of power. Featuring the new high-velocity rasping vocals of Annikki, RATTUS virtually sweep forth with sharp-edged earloads of riveting force and disorderly rapidity. Brilliant Finnish hardcore, unhesitant and explosive assaults of raw nitro energy. (Pus)
(Poko, dist. by P. Tuotanto)

RAW POWER - "Power" cassette

This band is aptly named--they're one of the best I've heard from Europe. They present a tight all-out thrash assault with powerhouse instrumentation. Go for this today! (TY)
(dist. by S. Roberto)

RAZOR BLADES - "Hateful Youth" cassette

Like Italy's WRETCHED, Denmark's RAZOR BLADES play sloppy, spirited thrash. Though their hearts are in the right place, I find this tape hard to listen to. There aren't any distinctive hooks, and the musical backing is just too undisciplined to generate body- shaking power. They need to develop a bit. (JB)
(dist. by P. Tuotanto)

REACTION UNIT - "N.G.K." cassette

New material from some of the people formerly in South Africa's RIOT SQUAD. Once again, the songs are vitriolic critiques of that country's apartheid police state regime. The music consists of older-style punk and reggae, and the five RIOT SQUAD songs from the EP are also included. (TY)
($3 to Final Hour--c/o J.C.--96 Brogham Rd.--Hackney E8--London--ENGLAND)

RED TIDE - "Outta My Way" cassette

An album's worth of blistering political thrash from Canada. Structurally, there's alot of imaginative little quirks that serve to break up the tempo, so the high-powered songs don't all run together. Very tight, very intelligent, and very worthwhile. (JB & TY)
(505 Ridley Dr.--Victoria, B.C.--CANADA V9C-1K3)

ROUGH - "Torino E' La Mia Citta" EP

Four songs in the thrash/Oi style, faster than most but not as fast as the EXPLOITED. Two songs are in English, and their titles--"Riot in the Street" and "Abuse of Power"--give an indication of ROUGH's thematic concerns. (TY)
(Meccano, dist. by S. Roberto)

RUTTO - "Ei Paluuta" EP

A droning Finnish garage punk record. RUTTO's songs are extremely basic and not too fast, the recording seems to be taken from a portable cassette, and there aren't any outstanding hooks. The most exceptional thing here is the presence of a female vocalist. (JB)
(Ikbal, dist. by P. Tuotanto)

SOCIETY'S GRUDGE - To Hell with Heroes cassette LP

A 12-song debut that showcases a basic thrash sound. In this instance, the fast cuts work a lot better than the ones that start slow and build up. There's something lacking here, like a spark, but it's still worth a listen. (TY)
(Crossbones--150 Fort St.--Winnipeg, Manitoba R3C 1C7--CANADA)

S.P.K. - "Dekomposition" 12" EP

S.P.K., perhaps the pre-eminent industrial ensemble in the world today, add traditional vocals to this EP of well-orchestrated percussive and synthesized noise. It may be more accessible and less affecting than their ground-breaking Leichenschrei album, but it's still contains extraordinary music possessed of originality and, yes, genius. (SS)
(Thermidor--729 Heinz--Berkeley, CA 94710)

STAZIONE SUICIDA - "Nuova Speranza..." cassette

When STAZIONE SUICIDA thrash, it's a wicked noise they make. Unfortunately, they get bogged down too often in horrific post- punk depresso stuff that doesn't do much for me. Great singer, though. (TY)
(dist. by S. Roberto)

SUBHUMANS - No Wishes, No Prayers LP

Vancouver's legendary SUBHUMANS deliver their first record in years, but it's been worth the wait. An aggressive '77-punk style melds with strong lyrics to create brilliant cuts like "America Commits Suicide" and a very catchy version of "Googolplex"; there's even a killer cover of MENACE's "Screwed Up" to satisfy Britpunk enthusiasts. All we can do now is hope that they get back together and tour. (SS)
(SST--P.O. Box 1--Lawndale, CA 90260)

SUDDEN DEATH - cassette LP

Thrash with a weird metallic sound to it, almost like an electrified acoustic guitar or bass. Sometimes it seems overcrowded--too much noise at once, too repetitive. The slower thrash numbers have more impact on this new cassette, but personally I liked their first tape better. (TY)
(Crossbones--150 Fort St.--Winnipeg, Manitoba R3C 1C7--CANADA)

T.S.T. - LP

Invigorating thrash, compliments of this three-piece Swedish barrage of chaos. Frantic flailing of whining guitar sledgehammers breakneck speed, an invasion of energetic rhythms with toppling drum mayhem. Another staggering Swedish band that delivers Herculean strength like HUVUDTVÄTT or ANTI-CIMEX. (Pus)
(River--Box 312--721 07 Vasterås--SWEDEN)

TERVEET KÄDET - "Kädet Suojelee" EP

A reissue of the first two T.K. EPs (reviewed in MRR #3). If you missed them the first time around, here's your big chance. An amazingly raw sensory assault. (JB)
($3 to P. Tuotanto)

TERVEET KÄDET - LP

Believe it or not, T.K. have done it again. Although side 2 drags a bit (in relative terms), and the vocal and guitar mix isn't quite as piercing as it was on their peerless "Ääretön Joulu" EP, this album is exhilarating in its intensity. The distinctive combination of paint-stripping vocals, flailing guitars, and tightly-structured blasts of concentrated power lift T.K. into a realm occupied by a few awesome musical entities like INDIGESTI and DIE KREUZEN. As M. Bowles would say, this is "shredsational," so buy the fucker immediately. (JB)
(Propaganda)

UNTER DEN LINDEN - EP

The cover will fool you. Stirring feedback erupts into screeching strikes of unrelenting acceleration. Amazingly fast exertions of detonating disorder from Sweden. Packs all the punches of exuberant split second nitro blastings, with chaotic guitars wild and frenzied, savage drumming, and vociferous vocal piercings. One of the best international 7"ers out. Thanks to Jerker! (Pus)
(Amalthea, no address)

VARIOUS ARTISTS - Als je Haar Maar Goed Zit vol. 2 LP

Twenty-three songs by eight of Holland's many great thrash and punk bands. The bands include PANDEMONIUM, the HAEMORRHOIDS, ZMIV, the OUTLAWZ, NULL-A, the LAST FEW, the AMSTERDAMNED, and B.G.K. (who have an incredibly hot debut LP of their own out), and there isn't one lame track here. Get this today! (TY)
(Vögelspin--P.O. Box 70397--Amsterdam--HOLLAND)

VARIOUS ARTISTS - Chaos in France LP

Chaos Productions presents thirteen bands from France. A multitude of different noises ranging from hardcore to skin chants. Reminiscent of English punk circa 1981, sometimes too similar. Has a lot of power and ambition, but needs more creativity. (Pus)
(dist. by New Rose--7 Rue Pierre--Sarrazin 75006--Paris--FRANCE)

VARIOUS ARTISTS - Hardcore '83 LP

The latest compilation from Propaganda varies in quality from cut to cut, but seasoned veterans like RATTUS, VARAUS, and the BASTARDS deliver thrashed-out songs close to their best material. Of the newer artists, the MARIONETTI and TAMPERE S.S. seem to be the most promising, especially the former's killer "Turha Armeija." With thirty-five tracks by eighteen bands, you just can't lose! (SS)
(Propaganda)

VARIOUS ARTISTS - "Kaaos--Lehden...." cassette

Seven bands appear on this compilation put together by Finland's Kaaos fanzine. It contains some studio demos and some live recordings, and includes both better-known bands (TERVEET KÄDET, the BASTARDS, RIISTETYT, KAAOS) and newer up-and-coming groups like PROTESTI, TAMPERE S.S., and SIAN ANUS. Uneven but worthwhile. (TY)
(Saarinen--Jaakontie 4 As. 12--37800 Toijala--FINLAND)

VARIOUS ARTISTS - "Skins e Punks=T.N.T." EP

Side 1 is real mediocre, with DIOXINA's standard slow U.K. punk and a ska tune by ARRM, but side 2 is a killer. ARRM returns with some blistering stuff, NABAT showcases some fast Oi, and RAPPRESAGLIA rips out strong thrash. (TY)
(C.A.S., dist. by S. Roberto)

VARIOUS ARTISTS - "Tropical Viruses" double cassette

Two 60-minute tapes containing all the previous and soon-to-appear Brazilian vinyl releases. These include the Grito Suburbano LP (now out of print), the Sub LP, the LIXOMANIA EP, the OLHO SECO EP, the upcoming O Começo do Fim do Mundo live compilation LP, and the INOCENTES EP. Anyone who can't afford to get the individual records should send for this at once. Note: The song order listed on the insert isn't completely accurate. (JB)
($10 cash to R. Lobo--Rua Barao de Capanema 76, apt. 22--Sao Paolo S.P. 01411--BRAZIL)

WASTE - "Blue Night" EP

Swirling guitars, spinning fast psychotic grinds of explosive vigor. Enter WASTE from Holland, yet another approach to quick demanding hardcore and punk, completely different than AGENT ORANGE or B.G.K. WASTE are aggressive; an onslaught of butchering mayhem bolts you to the electric chair with schizoid charges of outrageous fury. (Pus)
(Prut, dist. by Vögelspin)

WRETCHED - "In Nome del Loro...." EP

The second release by Italy's WRETCHED. Lightning fast disorder whirlpools completely unrestrained destruction, as wailing guitar bashes and shrilling raw vocals journey the cranium into a bulldozing bombardment of maniacal unhesitant crushing speed. If you're a fan of the NEOS, TERVEET KÄDET, or DEEP WOUND, feel the colossal quickness of the WRETCHED. (Pus)
(Autoproduzione, dist. by S. Roberto)

From:

MAXIMUM ROCK 'N' ROLL
P. O. BOX 288
BERKELEY, CA 94701

To: Deux Ex Machina Records
4708 18th Ave NE
Seattle WA 98105

BULK RATE
U.S. POSTAGE
PAID
BERKELEY, CA
PERMIT NO. 1153

TERVEET KADET LP...$7.00
APPENDIX LP........$8.25
RIISTEYT LP........$8.25
PROPAGANDA 2.......$8.25
BIG BOYS LP........$6.25
JFA LP.............$6.25
GOVERNMENT ISSUE LP$6.00
B.G.K. LP..........$5.25
S.S. DECONTROL 12".$5.00

CRASS NEW LP.....$6.00
YOUTH BRIGADE LP.$6.00
NEGATIVE ELEMENT.$2.50
DIE KREUZEN 45...$2.50
SIN 34 LP........$5.50
CHAOTIC DISCHORD $8.25
NECROS LP........$5.75
7 SECONDS 45.....$2.00

POSTAGE RATES:
LP'S: 1 or 2 discs: $2.00
3 or 4 discs: $2.50
5 or 6 discs: $3.00
7": 1 disc: $1.00
add 20¢ for each additional disc.

THANKS TO
PUSHEAD &
THE BOISE
GANG- BILL

ROUGH TRADE

ROUGH TRADE MAIL-ORDER
326 SIXTH ST.
SAN FRANCISCO, CA. 94103
(415)- 621-4160